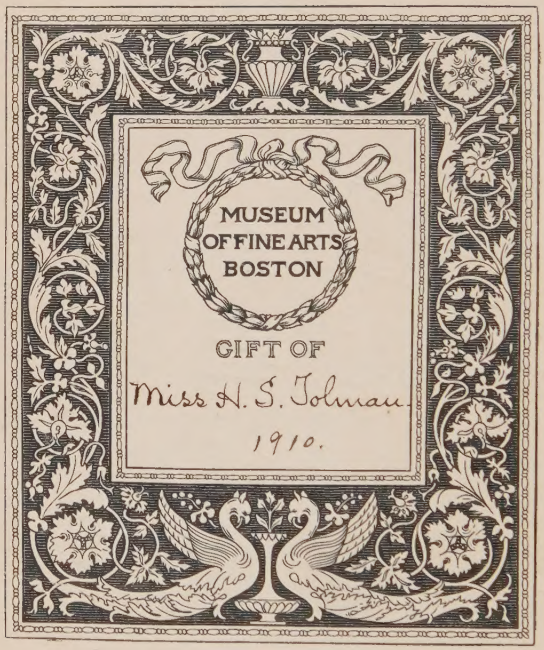
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# THE PAINTERS OF VICENZA

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MADONNA

# THE PAINTERS OF VICENZA

## 1480–1550

BY

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# PREFACE

While carrying out the present work, I have received kind assistance from many sides. Particularly great is my indebtedness to the officials of the Department of Prints and Drawings at the British Museum; and I am also under much obligation to Mr. Roger E. Fry, Dr. R. Burckhardt, Prof. J. J. Tikkanen, and Dr. Giuseppe Gerola.

I wish further to thank my friends Mr. A. R. Reade and Mr. R. A. Streatfeild for the time and labour spent by them in revising the language of this book, it having been written in what is to me an acquired tongue.

T. B.

London, *August* 1909.

# INTRODUCTION

During the period of the Renaissance, Italy, and particularly the North of Italy, displays the wonderful unparalleled spectacle of a flourishing school of painting in almost every one of the greater towns. No doubt the part played by each of these schools in the main evolution of art varies considerably in importance. There are those whose native power is strong and whose influence is widespread and lasting; and others again which chiefly live on emanations from the larger centres without exercising any noteworthy influence of their own. Yet a great many of these minor schools are well deserving of a closer study because of the high artistic standard of their production; while their affiliation with the schools of greater importance provides an interesting background for their history.

Among these provincial schools of painting, a very remarkable and fascinating one is that of Vicenza. This town, though neither the seat of a princely court (having in 1404 been incorporated with the Venetian state) nor very eminent in the history of humanism, was nevertheless during that happy age the centre of a brilliant civilisation. The whole district, under the wise rule of the *Dominante*, enjoyed a considerable amount of material prosperity, the cultivation of silk being then, as it is to-day, a particularly lucrative source of income. Among the citizens of Vicenza

there were several distinguished men of letters, such as Luigi da Porto (1485–1529), the famous author of the novel *Giulietta e Romeo*, and Giangiorgio Trissino (1478–1550), the herald of a literary movement which was to expand powerfully all over Europe. The Vicentine printing-press was a very active one. A great deal of work was done in all branches of the fine arts. Even long before the glorious days of Palladio, the nobles of the town were munificent in patronising architecture; and palaces and churches were richly adorned with works of sculpture and painting.[1]

We may pass over a few anonymous paintings of the fourteenth century at Vicenza, to find the first representative of Vicentine painting, whose name is known and by whom there are works extant, in Battista da Vicenza, who was working, according to the dates on his pictures, in the beginning of the fifteenth century. He executed both altar-pieces and frescoes, and appears in them as a very humble follower of that great master who, towards the end of the *trecento*, at Verona and Padua, gave such a wonderful display of his talents as a colourist and a portrayer of life, Altichiero da Zevio. Then for several decades there seems to be an almost complete lack of extant specimens of Vicentine painting, whether anonymous or not, though there are records of the existence of several painters at Vicenza during that period, as for instance, Buonagostino Vajenti,[2] the grandfather of Giovanni

[1] Guicciardini makes a deputy of Vicenza describe the town in 1510, during the war which for some years of the early sixteenth century terribly ravaged the Venetian mainland, as "quella città, che, benchè piccola di circuito, soleva essere pienissima di popolo, superbissima di pompe, illustre per tante magnifiche e ricche case, ricetto continuo di tutti i forestieri; quella città, dove non si attendeva ad altro, che a conviti, a giostre e a piaceri. . . ." (*Storia d'Italia*, ix. 1).

[2] He was still living in 1454 and is recorded as being dead in 1475; *cf.* Bortolan, *S. Corona*, p. 167 *sq.*, 358. Jacopo Tintorello, the author

Speranza, an artist whom we shall deal with later. It is not until in the eighties of the fifteenth century that Vicentine painting asserts itself vigorously before our eyes in the work of Bartolomeo Montagna (born not later than 1460, dead in 1523), the central figure of the school of Vicenza.

The art of this master bears an evident relation to the painting of Venice, where in the latter half of the seventies he in all probability received his pictorial education. It would thus be at the time when the two brothers Bellini held the sway in the realm of Venetian painting: Giovanni, the noble interpreter of human emotions, Gentile, the calm, yet powerful portrayer of reality, and both pre-eminent in mastering what was above all the glory of the Venetian school: the magic of colour. At Venice, the Government, the Churches, the Confraternities and private people competed with each other in patronising these two; their fame abroad was also great, and numerous pupils gathered around them. Along with the Bellini, however, two members of another family of painters, with markedly different artistic aims, were also displaying a considerable activity at Venice, namely, Bartolomeo Vivarini and his nephew Alvise. The production of these two relatives shows undoubtedly a great stock of common motives, but each of them is nevertheless a distinct individuality. Bartolomeo, fond of the contorted and grotesque and of the effects of polished marbles and metals, derived his art from the school of Squarcione at Padua. Alvise, always a less bizarre nature than his uncle, started, it is true, as a Squarcionesque also; but, influenced as it seems

of a very mediocre *Christ crowned with Thorns* in Santa Corona at Vicenza, whom Lanzi thinks to be a contemporary of Pisanello (*Storia pittorica della Italia*, iii. 25), was in reality working about 1562 (see Bortolan, *op. cit.* p. 240 *sq.*).

chiefly by Antonello da Messina, who in 1475–76 paid his momentous visit to Venice, he later adopted a style of simpler realism. As a portrait-painter, he displays remarkable power of rendering character; and as a student of light and shade he attains even greater achievements than Giovanni Bellini. Irrespective of this, the art of these two painters makes on the whole a somewhat antiquated impression when compared with that of the Bellini, both as regards technique and feeling. Their works, chiefly pictures for the altars of the churches, found nevertheless a good market at Venice and as far as Venetian commerce reached; and their artistic influence was a considerable one. It appears likely that Montagna's first education in Venice took place under the guidance of Alvise Vivarini. But from the beginning of his career to its end the influence of Giovanni Bellini also is appreciable in his work. And his art, whatever acquired elements we can detect in it, is at the same time strongly marked by his own individuality.

The subject to which Montagna by preference devoted his energies was that central one of Italian art: the Virgin and Child, either alone or attended by a court of saints. As to his artistic temperament, we note among its essential features, above all, great strength and dignity. Laconic and austere, he has nothing of the spirit of a story-teller like Carpaccio. We must not look at his works either for great sublimity or subtlety of conception. He is not a mystic and ascetic like Donatello or Mantegna, nor does he ever become affected by the sybaritism of the *cinquecento*; his is a vigorous, sound, and simple nature, which very seldom gives cause for surprise. It is certainly possible for him to impart a great intensity of expression—of devotion, for instance, or of reposeful dignity—to the robust, intelligent types which he represents. Yet on

the other hand he often shows a great neutrality of feeling, or a rather conventional solemnity, which has a certain old-fashioned, provincial look. He is seen at special advantage in renderings of imposing, dignified saints, though there are other characters too within the range of his interpretative powers—in particular many a sweet young Virgin.

His drawing, if not very subtle and nervous, has much force and mastery ; and he succeeds in giving a strong plastic effect to the things represented. This combination of keen interest in the plastic form and frequent neutrality of feeling is a trait in Montagna which makes one think of, say, Polycleitos or Masaccio—*sans comparaison*, of course, in other respects.

As a colourist, Montagna has remarkable gifts. He displays then above all in a group of early pictures, of an exquisite, blond and cool quality of colour, with blues and greys and olives as prevailing tints ; and this style of colouring is no doubt entirely original with Montagna, even if bearing a certain family likeness to some of Piero della Francesca's schemes.

Later in his career he adopts, probably inspired by Giovanni Bellini, a richer and more vigorous colouring ; and though he does not attain the softness and delicacy of *chiaroscuro* of his model, he nevertheless often gets truly superb results in this direction also—witness among others, the *Madonna and Saints* of 1499 in the Brera, the *Pietà* on the Monte Berico near Vicenza, or the *Two Saints* in the Museo Poldi-Pezzoli.

Montagna's style of composition is generally the architectonic one of the *quattrocento*, with rigorous symmetry and co-ordination of the figures which are presented if possible in composed attitudes without foreshortenings or contortions or even *contrapposto*.[1]

[1] How little he is capable of rendering a figure in movement will be seen from his Christ in the *Noli Me Tangere* at Berlin.

The light is equally distributed throughout the scene. Sometimes our artist, however, attains very beautiful effects with these simple means. When he ventures upon freer schemes of composition, the result in the majority of cases is not very satisfactory ; and we must add that this lack of capacity when arranging lines and spaces manifests itself also in his design of drapery.

Like most of the painters of his generation, Montagna on the whole kept to the principles of style he originally adopted, though he was not entirely unaffected by more modern influences. We have already touched upon his evolution as a colourist ; and we may further remark that his design gradually gets somewhat freer, his draperies losing something of their original angularity and becoming softer and more simple. In his later works the figures are fuller in form and betray thus an influence from the style of the *cinquecento*, as does also the growing feeling for the moods of nature in his landscapes.[1] But it is undoubtedly in its early phase that Montagna's art has most of genuine power and impressiveness.

Round Montagna are grouped several interesting artistic personalities. The most illustrious painter fostered by the Vicentine *caposcuola* is undoubtedly Giovanni Battista Cima da Conegliano (1459–60—1517–18), whose earlier works, even if partaking of the amiability and serenity which are essential features of Cima's genius, yet show such a marked influence of the stern art of Montagna. But in Cima's brilliant

[1] A curious mixture of old and new as regards the treatment of the landscape is afforded by the little *St. Jerome* in the Morelli collection at Bergamo. The effect of sunset and the device of showing us the old man seated in tranquil contemplation under the shady tree are traits betraying a romanticism akin to Giorgione and Lotto ; while the richness of detail in the scenery, trying to catch the eye with as many interesting details as possible, is thoroughly after the fashion of the *quattrocento*.

career, the relation with Montagna and Vicenza is nothing more than an episode.[1]

Benedetto Montagna (before 1500—after 1540), the son of Bartolomeo, gives us as a painter very little beyond a poor imitation of his father's style. He is, however, an important figure in the early history of engraving in Italy, as he practised that art also and has left us a richer *œuvre* than most contemporary Italian engravers. His engraved work, moreover, shows him from a better side than his paintings. The predominant note in it is again the style of Bartolomeo.

Giovanni Buonconsiglio (*ca.* 1470—1535–36), on the other hand, is a painter of remarkable quality. It has become customary to count him as a member of the school of Vicenza, and for this there is certainly ample justification. He was a Vicentine by birth and a considerable amount of his work was done for the churches of his native country; his art shows several affinities of style to that of Montagna, who might well have been his first teacher. Yet the greater part of Buonconsiglio's life was spent not at Vicenza, but at Venice, where his style was modified by various influences; and Venice has thus also right to claim him as belonging to her own particular school of painting.

Unlike Montagna, Buonconsiglio was favoured by nature with an exceptionally strong feeling for composition. One of his earliest productions, the wonderful *Pietà* in the Museo Civico at Vicenza, shows this in a very striking manner. Indeed, in this work Buonconsiglio will bear comparison with even the greatest masters of design. The same picture reveals him

[1] For a detailed exposition of Cima's indebtedness to Montagna, I refer the reader to Dr. Rudolf Burckhardt's admirable monograph on that artist.

also as a fine colourist and as a powerful if somewhat vulgar interpreter of character and feeling.

Though Buonconsiglio never surpassed this great juvenile effort of his, there are several works dating from the years that follow, in which he displays much of the same qualities which made his début so brilliant. During this period his colouring acquired the true Venetian glow and splendour. But the career that opened with such bright promise was destined to end in disappointment. Buonconsiglio strove to adapt his art to the standards proclaimed by Giorgione, Palma and Titian ; and at the same time he lost his command of the artistic means of expression to a degree, which occasionally led to the most distressing results.

The Vicentine school of painting headed by Montagna further includes a number of painters who, if less important than those now briefly characterised (Benedetto Montagna excepted), still in many cases are by no means devoid of interest. Perhaps the most noteworthy of these minor painters is Francesco da Ponte the Elder (1470–75—*ca.* 1540), who was domiciled in the wealthy borough of Bassano some way to the north of Vicenza, and who spent his life in executing altar-pieces for that place and its surroundings—the Brenta valley and the high tableland of the Sette Comuni. Though his art is strongly impregnated with the Montagnesque style, he also shows original power, for instance, in his loving treatment of the landscape ; and we find here foreshadowed that interest in reality which makes his son Jacopo da Ponte such a highly important figure in the history of art.[1]

An exceedingly curious, if mediocre painter, is the Vicentine Francesco Verla (*ca.* 1480—1520–25). His works display, along with elements derived from

[1] The brilliant green of Jacopo, one of his chief glories as a colourist, may be traced back through Francesco to Montagna.

Montagna, Buonconsiglio and Mantegna, so close an approach to Perugino's style, as to oblige us to presume that for some time he studied under the auspices of the Umbrian master, of whose art he became a solitary apostle in Venetia.

The unequal, though sometimes quite attractive Marcello Fogolino (born before 1500, still living in 1548), Giovanni Speranza (1480–1536) and several others go also to make up the picture of the flourishing school of Vicenza.

About 1550, Vicentine painting loses its interest, both considered independently and especially in comparison with architecture. The history of the latter art shows to what a position of universal importance the quiet town by the Bacchiglione rose through the work of Andrea Palladio.

# PART I

## BARTOLOMEO MONTAGNA

# CHAPTER I

## EARLY PERIOD

THE early Italian biographers of artists have not much to tell us about Bartolomeo Montagna. Vasari does not mention him at all in the first edition of the *Lives* of 1550; in the second edition, of 1568, he despatches our painter very lightly and confusedly.[1] Ridolfi (1648) deals with him somewhat more at length; he gives us, however, no further particulars about the life either of Bartolomeo or of Benedetto Montagna, and his account is chiefly a laconic list of paintings assigned to the two masters which at Ridolfi's time existed at Vicenza and the neighbouring Lonigo,

[1] We read in the second edition, in the Life of Carpaccio: "Dopo costoro fu ragionevole pittore Bartolomeo Montagna Vicentino, che habitò sempre in Vinezia, e vi fece molte pitture: & in Padova dipinse una tavola nella chiesa di S. Maria d'Artone" (Vasari, *Le vite de' piu eccellenti pittori, scultori e architettori*," pt. ii. vol. i. 523). This is, however, only a corruption of what Vasari with more truth says in the first edition about Jacopo da Montagnana: "Cercò di paragonarlo il Montagniana, che dipinse in Vinegia, & fece in Padovana a Santa Maria di Monte Artone una tavola nella chiesa" (*Le vite de' piu eccellenti architetti pittori et scultori italiani*, pt. ii. vol. i. 539 *sq.*). In the Life of Sansovino, in the second edition, it is then said: "Ha dunque havuto Vicenza in diversi, tempi ancorch'essa, scultori, pittori, & architetti; d'una parte de' quali si fece memoria nella vita di Vittore Scarpaccia, e massimamente di quei, che fiorirono al tempo del Mantegna, e che da lui impararono a disegnare: come furono Bartolomeo Mantegna (*sic*); Francesco Veruzio, e Giovanni Speranza pittori. Di mano de quali sono molte pitture sparse per Vicenza" (*Le vite de' . . . pittori, scultori e architettori*, pt. iii. vol. iii. 837).

the birthplace of the said author.[1] For fuller information about those of the above works which once were to be seen in the churches of Vicenza, we must consult two old art guide-books of that town. The one dates from 1676 and was composed by Marco Boschini,[2] the quaint writer, familiar through other works to students of Venetian painting; the other, in which several pens were co-operating, was published shortly before the Napoleonic wars, with their far-reaching consequences for works of art as well as for everything else, in 1779, by the Vicentine printer Francesco Vendramini Mosca.[3] Of documents concerning Bartolomeo Montagna, there exist quite a number.[4]

The date of his birth is unknown. We first hear of him in 1480, on April 1, when at Vicenza he witnesses the will of Chiara Squarzi.[5] In 1482 he must already have been an artist of some reputation, as we find him in that year commissioned to execute paintings

[1] *Cf.* "Vita di Bartolomeo e di Benedetto Montagna pittori vicentini" in Ridolfi, *Le maraviglie dell' arte*, i. 140 *sqq.*

[2] *I gioieli pittoreschi virtuoso ornamento della città di Vicenza.*

[3] *Descrizione delle architetture, pitture e scolture di Vicenza, con alcune osservazioni.* This book was compiled by Pietro Baldarini with the assistance of Enea Arnaldi, Lodovico Buffetti and Orazio Vecchia. (*Cf.* Rumor, "Gli scrittori vicentini dei secoli decimottavo e decimonono" in *Miscellanea di storia veneta*, ser. ii. vol. xi. pt. i. p. 49.) I refer to it under the heading Mosca, as do also Crowe and Cavalcaselle.

[4] The majority of those known to us were published in 1863 by the Abate Antonio Magrini in the appendix to a panegyric of Montagna delivered by him in 1862 before the Academy of Venice. ("Elogio di Bartolomeo Montagna pittore vicentino" in *Atti dell' Imp. Reg. Accademia di Belle Arti in Venezia dell' anno* 1862, p. 1 *sqq.*)

[5] "[Documenti] N. 1. 1480. *Die Sab. primo mensis Aprilis Vinc. in burgo Bericæ in domo dominæ Claræ f.q. . . . de Squarcis, et rel. qm. Joannis Andreae de Tridento civ. vinc. ex opposito Monasterii S. Claræ, præsentibus Barth. Montagna qm. Ant. ab Urcis Novis pictore, et habit. in civ. Vincentiæ.* [Vicenza, Archivio Notarile, *Atti Gio. Ant. Gallo.*]" (Magrini, *loc. cit.* p. 43.)

for the house of the Scuola Grande di San Marco at Venice ;[1] and this would point to his having been born before, let us say, 1460—how many years earlier it would at present be unsafe to conjecture.[2]

The family of Bartolomeo was not a Vicentine one. It is stated of his father, Antonio, that he was a native of Orzinuovi, a small place in the province of Brescia.[3] Whether he had already settled at Vicenza is not known ; at any rate Bartolomeo, in the earliest document about him, which has as yet reached our knowledge, is described as a resident of Vicenza ;[4] and but for some occasional sojourns in the neighbouring towns he continued to live there all his days. From the exercise of his art he gained fame as well as a good income. "Pictor celeberrimus," "vir famosus," and so on are terms in which he is described in the documents. In 1484, on March 5, he bought for the sum of two hundred golden ducats two

[1] See *infra*, p. 7.

[2] Magrini has (*loc. cit.* p. 34) the following statement: "1490. 22 Maggio. Benedetto Montagna figlio di Bartolommeo interviene come testimonio ad un pubblico istromento nel quale è detto *Magistro pictore* Atti Pietro Revese [Vicenza, Archivio Notarile]." It is doubtless on the base of conclusions drawn from this report of Magrini's that the date of Bartolomeo Montagna's birth sometimes has been put as far back as 1440–45.—To found any such conclusions on Magrini's words is, however, not advisable ; for the only document at all of 1490 which is to be found in the *Atti* of the notary Gio. Pietro Revese is one dating from December 16, in which *Bartolomeo* Montagna, not Benedetto, appears as taking part in the negotiations about a sale, which is concluded between the sons of the late Pietro of Brescia, citizen of Vicenza, a goldsmith by profession and a relative of Bartolomeo on the one side, and the brother of the latter, Baldissera, also a goldsmith, on the other. I publish this deed *infra*, *Documents*, No. 2. It should be noted that the terms "Bartholameo dicto Montagna" used in it may through the contractions well have been read by a careless eye as "Benedicto Montagna."

[3] The name and origin of Bartolomeo's father are recorded in many documents, beginning from that of 1480 (see *supra*, p. 4, n. 5).

thirds of a house opposite the church of San Lorenzo at Vicenza, which remained his house until his death ;[1] and with the aid of documents we are enabled to follow several transactions which he made in connection with landed properties in the fertile Vicentine country.[2] He married—but we know not when or whom. He had sons, Filippo, Paolo and Benedetto,[3] and a brother, Baldissera (Baldassare), who was a goldsmith, and who, in 1490, on December 16, closed a bargain at Vicenza.[4]

The earliest known dates which are connected by

[1] Magrini gives (*loc. cit.* p. 43 *sq.*) some extracts from the purchase agreement in the Archivio Notarile at Vicenza. The site of the house of Bartolomeo was, as the same writer informs us, in 1711 occupied by the palace, which was erected by the Marchese Scipione Repeta (later the Palazzo Sale-Mocenigo and now the premises of the Banca d'Italia). A memorial tablet has been affixed to the side of it which is facing the Contrada di San Lorenzo.

[2] We know the following documents about Bartolomeo Montagna —besides those already mentioned—which are not concerned with him as an artist (all in the Archivio Notarile of Vicenza).

1488.—Dec. 16: Montagna buys five fields in Monticello (near Vicenza). *Atti Nicolò Asculo.* Magrini, *loc. cit.* p. 34.

1491.—June 10: He sells the said fields. The document styles him "pictor celeberrimus." *Atti Gregorio dal Ferro. Ibid.*

1497.—Sept. 6: He witnesses a will. *Mazzetti. Ibid.*

1499.—Nov. 5: (1) He acquires land in the territory of Cittadella from the noble Pietro Calcia of Padua, at a price of a hundred ducats, which the latter already had borrowed from Montagna. (2) The said land is let to Calcia for the yearly rent of six golden ducats. Both documents in the *Atti Francesco Scolari. Ibid.* p. 35.

1508.—May 20: The painter, "vir famosus," lets land in Monteviale (to the west of Vicenza) for the yearly rent of 9½ bushels of corn. *Atti Francesco Scolari. Ibid.* For Montagna's two wills of 1521 and 1523, see *infra*, p. 82 *sq.*

[3] For these see *infra*, *passim*. Barbarano speaks (*Historia ecclesiastica di Vicenza*, iv. 415) of a son of Montagna, Battista by name, also a painter, who was living in 1516. As this author, who wrote in the seventeenth century, omits mentioning Benedetto, he very probably confused the names Battista and Benedetto.

[4] See *supra*, p. 5, n. 2, and *infra*, *Documents*, No. 2.

unquestionable documentary evidence with works by Bartolomeo Montagna refer to paintings which are no longer in existence or cannot now be traced. Thus the artist is recorded as having, on August 15, 1482, entered into an agreement with the Scuola Grande di San Marco at Venice, in accordance with which he was to paint two canvases for the Albergo of that brotherhood, the one representing the Deluge, the other the Creation of the World or some other subject from Genesis, which would be worthy and fitting for the purpose (*congrua*), according to the orders which would be given him ; the price of each was to be one hundred ducats.[1] Sansovino says that he began *The Ark of Noah*, but is silent as to the other picture.[2] Whatever Montagna painted in the house of the Scuola was destroyed by the fire which ravaged it in 1485.[3]

[1] See for the text of this document *infra*, *Documents*, No. 1. It was first published (not quite correctly) by Prof. Paoletti (*Raccolta di documenti inediti par servire alla storia della pittura veneziana nei secoli XV. e XVI.* i. 11 *sq.*).

[2] Sansovino, *Venetia città nobilissima et singolare*, p. 286 : " Vi fu anco cominciata l'arca di Noè da Bartolomeo Montagna, su la quale Benedetto Diana diede principio a una fantasia che non fu finita da lui per l'incendio."

[3] It is tempting to connect a splendid drawing by Montagna, now in the collection of Mr. C. Fairfax Murray, of London, with his activity in the building, the decoration of which kept so many of the most prominent Venetian painters busy. (As a matter of fact, a picture of *el diluvio et l'archa de Noe* had already in 1470 been ordered by the Scuola from Giovanni Bellini [Paoletti, *op. cit.* i. 11] who thus does not seem to have fulfilled the commission.) The said drawing represents the Drunkenness of Noah, from whose history as we have seen the subject of one of the pictures bespoken from Montagna was borrowed ; and when one recollects the words which are used in the contract about the theme of the other one—" e su l'altro far la creazion del mondo o v[c]ramente veder in sul Genesis de farlj far qualche altra chosa degna e congrua segondo lisarà ordenado "—the suggestion that we here are concerned with a sketch for that other painting seems quite admissible. The subject was not considered unsuited to a sacred building (*cf.*, *e.g.*, the frescoes of Benozzo Gozzoli [Pisa, Camposanto] and Michelangelo [Sixtine Chapel]). For details about the drawing, see *infra*, p. 109.

Moreover, a clause in a will made on June 30, 1483, by a member of the noble Trissino family, Gasparo, the son of Giovanni, informs us that the testator had ordered from Montagna an altar-piece for the church of the hospital of Vicenza; when the will was drafted it was not yet known whether the picture had already been transferred to the place it was destined for.[1] What has become of it is unknown. Finally, on March 9, 1487, Montagna received payment for paintings, executed for the municipality of Bassano, which have since vanished.[2]

We must proceed as far as September of the same year, 1487, to find a date recorded by a contemporary source about an extant painting by our master. The picture in question is a small panel, intended for family devotion, representing the Virgin enthroned between Saints Sebastian and Roch, and is now in the Galleria Lochis of Bergamo; on its back is a contemporary inscription, informing us of its execution at the aforesaid date.

The Bergamo panel is a work of great charm; there is much juvenile freshness in it. Quite simple in composition, it shows us the holy persons within a marble enclosure; behind, over the low barrier opens a view into a pleasant landscape. The colouring is for the most part bright, bathed in clear cool

[1] ["Documenti] N. 2.—1483. 30 Giugno. Test.° di Gasparo qm. Giovanni Trissino . . . *item lasso et ordino in caso non habbia fatto portar la palla del Lazzaretto, la quale è appresso del Montagna, e resta haver solo cinque ducati, sia fatta portar per li heredi.*" [Vicenza, Archivio Notarile, *Atti Nic. Ferret.*] (Magrini, *loc. cit.* p. 43.)

[2] "Adi 9 dicto [March 1487] per contadi a ser Matio de Cafeto e ser Alesandro Campesan per dar a mastro Bartolomeo Montagna depentor . . . lire 6 soldi 4." Bassano. Archivio Comunale. Oldest book of expenditure, p. 145. (G. d. B. [Gerola], "Per il nostro S. Francesco" in *Bollettino del Museo Civico di Bassano*, ii. 4, n. 6, and Magrini, *loc. cit.* p. 44.)

BART. MONTAGNA

*Alinari photo.*] [*Bergamo, Galleria Lochis*

THE VIRGIN AND CHILD WITH SAINTS

light; there is a considerable variety of hues and the total effect is very gay. The slender naked body of St. Sebastian has much elasticity; and the intelligent, confiding faces of him and his companion, furrowed with sufferings, are highly expressive. The artist has been less successful in representing the Virgin, who looks rather homely and commonplace; the Child moves well, but is deficiently constructed; and this is not the only instance in the picture of Montagna's still imperfect command of draughtsmanship. The landscape is of a thoroughly Vicentine character: a rich verdant plain with a town by a river; behind are green wooded hills, and lastly the blue, jagged chains of the Alps—" the craggy peaks above Vicenza " of which Ruskin speaks. A little behind the enclosure, to the right, there rise some bare rocks of fantastic, angular shape. This is a motive cherished not only by Montagna but by Italian art of that period generally. It deserves, however, to be pointed out that the substance of the stone here, as always with Montagna, looks very like that of the trachyte which is to be found in the Monti Berici, the chain of volcanic hills to the south of Vicenza. We may further notice the disposition of the finger of the Virgin's right hand—the middle finger and the ring-finger being closely pressed together and separated by large intervals from the index and the little finger—a peculiarity to be met with throughout the works of Montagna.[1]

[1] Bergamo. Galleria Lochis. No. 128. The Virgin, in vermilion tunic, white hood and dark greenish blue mantle with pale violet lining, clasps with her right hand the Infant Christ, who sits in her lap to the left, blessing with His right hand and holding an apple in His left. Behind the Madonna a bluish grey hanging. St. Sebastian, naked but for a white loin-cloth, is bound with his arms behind his back to a column. St. Roch, in green jacket, vermilion hose, short pale violet mantle and top-boots, is holding a pilgrim's staff in his left hand and pointing with his

A simple yet solemn painting *al fresco* of the Virgin Mother, whose hands protectingly clasp the Child that moves impatiently in her lap, which is now in the National Gallery, shows in composition, drapery, colouring, and the type of the Madonna a close affinity with the Bergamo panel. On the modern frame of this fragment—which the official attribution groundlessly awards to Giovanni Bellini—there is an inscription, telling us that it comes from the choir of the church of Magrè near Schio and dates from 1481. I have been unable to verify this statement, though I visited Magrè especially for that purpose. The church alluded to in the inscription might well have been the one which I was told had been pulled down several decades ago. From stylistic considerations no objections can be raised against that date; but it cannot, of course, be accepted merely on the authority of the modern inscription—warranted, perhaps, on the original spot, by some old one, or by some document unknown to me.[1]

Hidden in the Chiesa del Castello in San Giovanni

right at a wound in his uncovered left leg. Below, in the middle, the signature

B Montagna. F.

On the back, the following inscription:

"Mr. Bartholameus Montagna Brixianus, habitator Vincentia (*sic*), hanc depinxit M. Hieronimo Roberto Brixiano, civi et habitatori ibidem, de mense Septembris 1487 pro pretio librarum 13 cum dimidia ptm (?)"

For some remarks concerning the reliability of this inscription, see *infra*, p. 19 *sq*. 0.59 × 0.59. Belonged in 1816 to Count Brognoli of Brescia (Campori, *Lettere artistiche*, p. 418). Crowe and Cavalcaselle, *A History of Painting in North Italy*, i. 424. Ph. Alinari.

[1] London. National Gallery. No. 1696. The Virgin, in red tunic, white hood and blue mantle (which has lost its colour to a very great extent) is sitting in front of a red hanging. The Child grasps with His left hand His mother's left arm. The Virgin three-quarter length. $33\frac{1}{4} \times 22\frac{3}{4}$ (in.). On the frame, below, to the left, an escutcheon with the inscription: Dipinto 1481 nel coro della chiesa di Magrè vicino a Schio, Vicenza. Presented by Lady Layard in 1900. Ph. Deighton.

Ilarione, a village in the valley of the Alpone to the west of Vicenza, there hangs a picture which originally adorned an altar in San Lorenzo in that town. It represents the Virgin enthroned, looking lovingly at the Child, who sits in her lap and caressingly stretches His hand towards her face. The type of the Madonna is of a daintiness which is very rare with Montagna. On either side of the above group is seen a beautiful, intensely expressive figure of a saint: Anthony of Padua, a handsome young monk, with bronzed skin, full red lips and a vehement look in his dark eyes; John the Evangelist, scarcely more than a boy, gazing with a fervent expression at the Infant Christ, his head bent forward and his right hand pressed towards his breast, to assure the Holy Child of his devotion.

We may with Crowe and Cavalcaselle ascribe this important, now sadly ruined work to an early phase of Montagna's career, considering the signs of undeveloped power which it still displays in parts (note, for instance, the poor drawing of the Child, the stiffness of the Virgin's neck).[1] And it may well be presumed that the *terminus ante quem* of its execution is afforded by Cima's *pala* representing the enthroned Madonna with Saints James the Greater and Jerome on either side, once in San Bartolomeo at Vicenza (now in the Museo Civico there) and dated May 1, 1489, as this work shows a marked resemblance to Montagna's picture. Compare the composition with the two saints standing in front of a high wall over which rise two trees filling the spaces at either end; further, the way in which the Virgin's mantle is arranged over her legs is remarkably similar in both paintings. Dr. Rudolf

[1] In the rendering of the Virgin we note, however, mannerisms which generally belong to Montagna's later years: she wears a violet kerchief, the ends of which fall down on her shoulders; under it one sees a little of her black, parted hair, framing her forehead in delicate waves.

Burckhardt, when recently demonstrating the influence exercised by Montagna upon Cima during the first phase of the activity of the latter,[1] did not know of the picture at San Giovanni Ilarione, which may be interpreted as a strong argument in favour of his thesis.

Another work which is directly related with this *pala* by Montagna, is Mocetto's engraving of the Virgin and Child enthroned (Gal. 8). The points of resemblance between the two pieces comprise : the poise of the Madonna's head, her downcast eyes, her hood, and one hand under the Child's arm-pit ; the place and action of the Infant Christ ; the volutes at the sides of the throne (and to a certain extent the top-piece) ; the trees emerging over the wall in the background on either side of the throne. The fact that Mocetto's engraving shows the passages in common with Montagna's group of the Virgin and Child in the inverse sense favours the supposition that Mocetto was the imitator of our artist. Yet as the only thing that can be said about the date of the engraving in point is that it is probably posterior to the *Combat of the Israelites against the Amalekites* (Gal. 3) of 1496, that supposition does not give us any very valuable clue as to the date of the San Giovanni Ilarione picture.

It is also important to note that the groups of the Virgin and Child in the last-named work and in the engraving are furthermore akin to a good many others executed by contemporary Venetian painters. Thus, the inclination of the Madonna's head, her downcast eyes, the grasp of her right hand and the place of the Child may be traced as far back as the Madonnas in the Morelli collection at Bergamo (No. 41) and in the Kaiser Friedrich Museum at Berlin

[1] Burckhardt, *Cima da Conegliano*, p. 131 seq.

(No. 10) which probably were executed after a design by Giovanni Bellini and may be dated about 1480 [1] —not to speak of other instances of the same combination of motives.[2] All the above points and, moreover, the left hand of the Virgin clasping the feet of the Infant Christ are to be found in Basaiti's *Madonna and Saints* in the collection of Mr. Robert Benson of London, dating from the beginning of the sixteenth century. A group of the Madonna and Child, which exists in numerous versions by Bartolomeo Veneto [3] and Bissolo,[4] shows the same traits, though in the reverse direction. Again, in Basaiti's early *Madonna between Saints Sebastian and Ursula* in the Crespi collection at Milan, we do not find the hand of the Virgin clasping the Baby's feet, but all the other motives, and further that of the Child's hand stretched towards His Mother's face. It might, therefore, well be the case that all the motives now pointed out co-existed in some prototype created by Giovanni Bellini and of which Montagna's San Giovanni Ilarione picture preserves a complete reproduction.

We must still add some observations which in connection with what has been said about Cima's early masterpiece and Mocetto's engraving will show the importance of the San Giovanni Ilarione painting for the history of Montagna's influence. From the central group of that work are derived two half-lengths of the Madonna and Child in the Museo Civico of Vicenza and in the Castello Colleoni at Thiene (in the province of Vicenza) similar save for

[1] L. Venturi, *Le origini della pittura veneziana*, p. 376 *sq.*

[2] We may, however, note the strong resemblance to Montagna's picture displayed by Basaiti's early *Madonna and Child with St. Sebastian and a Donor* in the Munich Gallery.

[3] In the Donà delle Rose collection at Venice (1502), the Galleria Lochis at Bergamo (1505), &c.

[4] *E.g.*, in the Academy at Venice, the Musée Condê at Chantilly.

the landscape. These seem to have been painted considerably later by some close follower of Montagna, perhaps after a design by the master.[1] This group was in its turn imitated by Fogolino in his *pala*, once in Sant' Antonio in Camposampiero, now in the Gallery at the Hague. In a fresco, originally adorning a house at Schio and since transferred to the Museo Civico of Verona, Francesco Verla copies the figures of the Virgin and the Infant Christ in the San Giovanni Ilarione picture. Speranza's Virgin in his *pala* in San Giorgio near Velo (to the north of Vicenza) looks very like that of Montagna in his aforesaid work; and the nameless Montagnesque painter of a *Madonna and Child between Saints James the Greater and Philip*, now in the Glasgow Gallery, paraphrases in the figure of St. Philip that of St. John the Evangelist in the San Giovanni Ilarione *pala*.[2]

[1] Vicenza. Museo Civico. Sala V. No. 5A. Thiene Castello Colleoni. Altar of the Chapel. The Virgin, in red tunic and dark blue mantle, clasps with her right hand the Infant Christ, who sits, in an olive green coat, on a parapet, with an olive green cloth spread under Him. The mother makes a gesture of astonishment with the left hand, whilst looking at the Child, who is blessing the spectator. Behind the Virgin a red hanging and another parapet. Landscape background. On wood.

[2] San. Giovanni Ilarione. Chiesa del Castello. The Virgin, in tunic of gold brocade, embroidered with red, blue mantle and violet kerchief, grasps with her right hand the waist of the Infant Christ and with her left His feet. The Child, in olive green coat, sits in His mother's lap to the left, clasping the little finger of her right hand with His left. St. Anthony of Padua, in grey frock, holds a lily in the right hand and a book in the left. St. John the Evangelist, in dark green tunic and deep red mantle is also holding a book in his left hand. The throne and the wall are decorated in gold. Below, in the middle, the inscription

BARTHOLOMEVS MONTAGNA PINXIT.

On either side of it are written the names of the Saints represented:

S. ANTONIVS DE PADVA and S. IOANES.

Over it are painted the arms of the Balzi-Salvioni family. Inscription

BART. MONTAGNA

[*S. Giovanni Ilarione*

THE VIRGIN AND CHILD WITH SAINTS

Several other pictures are in my opinion to be considered as early works of Montagna. One of them is a little *Madonna* in the Museo Civico of Belluno, an exact replica of which exists in the collection of Mr. Charles Butler of London. Painted in a rather light key of colouring, it displays but slightly developed powers.[1] Maturer in style seem some *Madonnas*, closely connected by the colouring, which is of a rather heavy tone, the flat modelling and the arrangement of the mantle and the white hood over the Virgin's head: there is a distinct loop in each, above the middle of her forehead, and her hair is not visible.[2] Of the pictures in question three fine small-sized ones

and arms look as if added later to the picture. The colour has fallen off from many places; there are two cracks going vertically through the whole picture just touching the figure of the Madonna on either side. On wood. Nearly 2 × 1.58. That this work originally was in San Lorenzo of Vicenza is proved by the following statement by Boschini when cataloguing the paintings of the said church: "Il quinto altare [to the left] ha nella Tavola la B. V. col Bambino; alla destra sant' Antonio di Padova, & alla sinistra s. Giovanni Evangelista: opera di Bartolomeo Montagna" (*op. cit.* p. 104 *bis*). Mosca's description of the same *pala* is laconic and erroneous: "Segue l'Altar di S. Antonio, la cui Tavola col detto Santo nel mezzo, è di *Bortolo Montagna*" (*op. cit.* i. 57). Ridolfi speaks of two paintings by Montagna in San Lorenzo "l'una del Crocefisso, l'altra di santo Antonio da Padova" (*op. cit.* i. 141). Crowe and Cavalcaselle, *op. cit.* i. 424 *sq.*

[1] Belluno. Museo Civico. Pinacoteca Giampiccoli. No. 35. The Virgin, in tunic of gold brocade, embroidered with dark brown, white hood and green mantle with pale crimson lining, clasps with both hands the naked Child. The latter sits on a brownish green cushion, resting on a white marble parapet, and stretching His left hand across His mother's breast, grasps the edging of her mantle. In the background a landscape with mountains by the sea. The Virgin half-length. On wood. 0.555 × 0.40. London. Collection of Mr. Charles Butler. On wood. 0.54 × 0.40. Bought in Florence in 1901.

[2] This arrangement of the mantle and the hood occurs also in the Bergamo panel; another trait in common with that painting to be found throughout the pictures now alluded to is the dark colour of the Virgin's mantle.

exist in the Museo Civico of Verona, the collection of Signora Fanny Vaeni, at Venice, and the Kunsthalle of Bremen, respectively. At Verona we witness a little *genre* scene, impressed with solemnity, as always with Montagna. The Virgin, whose face has pure, regular features and an innocent expression, shows a carnation to the Child, who is lying across her lap and stretches His hand to grasp the flower. In the background is a mountainous landscape. We shall see again the hand of the Virgin holding the carnation, in the *pala* from the high altar of San Bartolomeo of Vicenza ; the *porfido* in the parapet behind her recalls the Bergamo panel.[1] The most exquisite picture of the Vaeni collection shows the Virgin lovingly pressing the Child to her bosom and leaning her cheek towards His. The Baby twines His arms round her neck, while the large dark eyes of the mother look with the deepest earnestness at the beholder. The right hand of the Madonna is almost identical in this and the foregoing picture ; the way in which she holds the Child reminds one of the Madonna at Belluno.[2] The panel at Bremen is unfortunately but a fragment comprehending the head and a portion of the clasped hands of the Madonna, whom we may presume that

[1] Verona. Museo Civico. No. 396. The Virgin, in tunic of gold brocade embroidered with red, white hood and dark green mantle with violet lining is seated between two parapets ; she clasps with her right hand the Child, round whose legs a reddish violet cloth is wrapped. Landscape background. The Virgin three-quarter length. On wood. 0.63 × 0.53. Where this picture comes from is not known.

[2] Venice. Collection of Signora Fanny Vaeni. The Virgin, in gold brocade tunic, white hood and dark mantle, stands behind a marble parapet on which rests a prayer-book. Dark background. The Virgin half-length. On wood. 0.65 × 0.57. Known to me only through the reproduction appended to the article by Dr. Gerola, whereby this picture was first made known (" Un' altra Madonna del Montagna " in *Atti dell' I. R. Accademia di Scienze, Lettere ed Arti degli Agiati in Rovereto*, ser. iii. vol. xiii. fasc. 3-4.)

the entire picture showed in half-length worshipping the Infant Christ. This is a most beautiful rendering of a young simple creature filled with profound devotion. The outline of her mantle shows a remarkable coincidence with that found in the Verona picture.[1]

Two more half-lengths of the Virgin with the Child, partaking of the characteristics of style of those just mentioned, belong, the one to the collection of M. P. Delaroff of St. Petersburg,[2] the other to the Museo Civico of Vicenza.[3] These are less important from the æsthetic point of view.

Along with these works the large picture of the Virgin adoring the Child, enthroned between Saints Francis and Bernard of Siena, in the Brera Gallery, also seems to find its proper place. It is no doubt identical with the one seen by Boschini in a chapel of the church of San Biagio at Vicenza; he gives it to

[1] Bremen. Kunsthalle. No. 16. The Virgin wears a white hood and a dark mantle. Landscape background. On wood. 0.31 × 0.25. Formerly belonging to Herr Carl Steinhaeuser. I do not see any particular reasons for assuming with Mr. Berenson (*The Venetian Painters*, p. 117) that this is a fragment of an *Annunciation*. Compare the outline of the mantle also with that in the Bergamo panel. I know this picture only from a photograph by Stickelmann (Bremen).

[2] St. Petersburg. Collection of M. P. Delaroff. The Virgin, in vermilion tunic, white hood and green mantle with pink lining, is seated between three marble parapets, two of which meet in front of her. On one of the latter sits the Child, with a white loin-cloth. The Madonna clasps Him with her right hand whilst He takes hold with His left hand of her right and stretches His right towards her face. Landscape background; to the left a trachyte hill, upon which are a campanile and a ruin among trees; to the right, further back, the chain of the Alps. The Virgin half-length. On wood. On the back is written: "Gekauft in Rom 1874."

[3] Vicenza. Museo Civico. Sala V. No. 6. The Virgin in red tunic and dark blue mantle worships the Child who lies on a marble parapet in front of her. A white cloth is wrapped round the lower part of His body; in the right hand He holds two small figs. Dark background. The Virgin half-length. On wood.

Benedetto Montagna, whilst it is catalogued by the Brera authorities under the name of Giovanni Speranza. I, for my part, can accept neither of these attributions and think that it must be ascribed to Bartolomeo himself. The figures of the saints—Francis: a warm-blooded, red-cheeked young enthusiast; Bernard: a pale, rigid old ascetic—and that of the Virgin do him no discredit; the Child is, it is true, rather weakly rendered. The colouring and the arrangement of the Madonna's mantle and hood are those of the preceding pictures; the one at Verona is particularly recalled by the device of representing the Infant Christ as lying across the lap of His mother (whose right leg is lifted to a somewhat higher level than her left) with His legs wrapped in a cloth and stretching his left hand up.[1]

Because of the colouring and certain motives (such as the general resemblance of the scene with that represented in the last-mentioned painting in the Museo Civico of Vicenza, or the olive green drapery on the window-sill, recalling the San Biagio *pala*)

[1] Milan. Brera. No. 161. The Virgin in vermilion tunic, white hood and dark greenish blue mantle, is seated in a niche; her right foot rests on a stool. The Child holds some cherries in His right hand; the cloth wrapped round His legs is white. St. Francis, in yellowish grey frock, shows with his right hand the wound in his side and has in his left a golden cross. St. Bernard of Siena, in whitish grey frock, points with the right hand upwards at his golden emblem, the letters I.H.S. encircled by an aureola, and holds a book in his left. On either side of the niche are olive green hangings over and along the side of which the blue sky appears. On wood. 2.15 × 1.96. Evidently, as already said, the picture mentioned by Boschini (*op. cit.* p. 95) as being in a chapel to the right in San Biagio at Vicenza. Mosca passes over it in silence. It came in 1812 to the Brera (Ricci, *La pinacoteca di Brera*, p. 96). Crowe and Cavalcaselle, *op. cit.* i. 440, n. 4. Note how this painting also resembles Cima's *pala* of 1489 (in the division of the space and in the arched construction over the Madonna). St. Francis is kindred with St. Anthony of Padua in the San Giovanni Ilarione picture. Ph. Brogi.

we have finally to notice in this connection an impressive, sombre and gloomy picture, which represents the Madonna worshipping the Child, in the National Gallery. It is kindred in other respects with the *Virgin between two Female Saints*, once in San Bartolomeo at Vicenza (now in the Museo Civico there) soon to be discussed. Note the similitude of the Madonna in type and headgear to St. Mary Magdalen ; compare also the black hangings supported by poles.[1]

The artist is revealed to us in another, most sympathetic phase of his early activity, by a group of pictures to which we are now going to devote our attention. It is a misfortune that the exact date of none of these important works should be known to us by documentary evidence. They are conspicuous above all by their fine colouring, pitched in a quiet key with only occasional deeper accents. The style of vigorous, richly modulated colouring, which the artist adopted during the last decade of the century does not yet appear in them. As to their date with respect to the paintings previously dealt with, I confess that I fail to grasp why Mr. Berenson considers the high-altar-piece of San Bartolomeo of Vicenza—the largest of the pictures constituting the group just alluded to—as being earlier than the Bergamo panel. His words are these : " I am not perfectly persuaded of the reliability of the date—1487—on the back of this Bergamo picture. It must be approximately correct, however, and in that case the St.

[1] London. National Gallery. No. 1098. The Virgin, in red tunic, white kerchief and greenish blue mantle with grey lining, stands in front of a black hanging supported by poles and behind which is a marble parapet. The Child, with a white cloth wound round the lower part of His body, and a fold of His mother's mantle spread under Him, lies asleep before her, reclining on a window-sill. The Virgin half-length. Ruined by cracking. On wood. 22¾ × 19¾ (in.). Purchased at Milan in 1881, from Signor Giuseppe Baslini. Ph. Braun.

Bartholomew altar-piece can be safely assigned to 1485."[1] To me the execution of the Bergamo panel betrays a far less skilled hand than that of the San Bartolomeo *pala ;* and I am glad to find that Signor Lionello Venturi's view is the same.[2] As to the trustworthiness of the date on the reverse of the Bergamo panel, the handwriting of the inscription in point is doubtless that of the time of the picture. But it is certainly rather hard to think that the artist, five years before creating that still in many respects defective work could have been honoured with a commission by the Scuola Grande di San Marco, as he indeed must have been, if we are to take the inscription at its word. If the fresco from Magrè really dates from 1481, it seems very natural to suppose that the closely allied Bergamo panel belongs to much the same time ; and it might be suggested in explanation of the inscription that it really refers only to the purchase of the picture, which perhaps was one of those which Montagna certainly kept in stock.

So far there reigns a regrettable uncertainty as to the chronology of Montagna's early career ; but it is perhaps not vain to hope that some day the archives will yield us some information about the dates of the paintings which belong to the aforesaid group and once adorned Vicentine churches.

This much is certain, that the high-altar-piece of San Bartolomeo must have been painted after both Giovanni Bellini's burned *pala* in SS. Giovanni e Paolo at Venice and that master's other *pala* once in San Giobbe in the same town (now in the Venetian Academy), as several motives of Montagna's work are borrowed from the aforesaid celebrated pictures by

[1] Berenson, *Lorenzo Lotto* (ed. 1905), p. 49, n. 3.
[2] L. Venturi, *op. cit.* p. 255.

the great *caposcuola*.[1] Yet unfortunately the dates of these are not reported either. Mr. Fry assigns on stylistic grounds the San Giobbe altar-piece to 1486–87 [2] and places the SS. Giovanni e Paolo one between the former picture and the Pesaro *Coronation of the Virgin* [3] which he assigns to the late seventies. It seems, however, as if that date would be somewhat too late for the San Giobbe *pala*.[4]

Of the pictures in question I may mention in the first place one of much juvenile candour and charm, a little Madonna, now belonging to Sir William Farrer of Sandhurst Lodge, Berks. The Virgin is a young, handsome peasant-girl, with sun-burnt skin and roses on her cheeks; cautiously, with a sweet expression on her face, she is holding the fine little Boy in her arms. He is lying tranquilly, with His left leg stretched over His mother's left arm, and looks with His clear blue eyes at the spectator; one of His little hands grasps a goldfinch. The little scene, if somewhat stiff, is full of tender and natural, yet solemn feeling. Behind, one sees a pleasant landscape, with churches and chapels and other buildings half hidden among the trees growing on the slopes of the hills, over which rise jagged dolomites. The Virgin wears a beautiful orange-coloured tunic embroidered with gold and a blue mantle; the white body of the Baby

[1] Compare with the former (engraved in Zanotto, *Pinacoteca veneta*, i. pl. 9, and reproduced after a poor copy in water-colours in Fry, *Giovanni Bellini*, pl. 13): the three putti, the cross-vaulted ciborium, the decoration of the arches, the hanging lamp; and with the latter: the group of the Virgin and Child (note the gesture of the Madonna's raised hand) and the figure of St. Sebastian.

[2] *Ibid.* p. 35. [3] *Ibid.* p. 32.

[4] Dr. Gronau points out (Review of Mr. Berenson's "Lorenzo Lotto" in *Repertorium für Kunstwissensschaft*, xviii. 398) that Sabellicus in *De Venetæ Urbis Situ* (first edition, *s.d.*, about 1490; fol. b. III-ro. describes this work as one "quam ille inter prima suæ artis rudimenta in apertum rettulit."

is partly enveloped in an olive green drapery. The landscape shows a fine harmony of olives and browns and greys.[1]

Close to this picture comes an altar-piece from a side chapel in San Bartolomeo at Vicenza, now in the Museo Civico there; it represents the Virgin adoring the Infant Christ between Saints Monica and Mary Magdalen. Kindred features meet one, to begin with, in the landscape: the Madonna is kneeling in the foreground on a ledge of a trachyte rock; farther back are hills with woods and buildings, and finally the serrated wall of the Alps, standing out against the pale sky. The Virgin is the same sweet, pure young girl as in Sir William Farrer's panel; filled with a still devotion she worships the Child, her fingertips only meeting in a slightly vibrating contact. Her costume consists of a light blue mantle, with white lining, much of which is visible, a white hood and an olive green tunic. The chubby and snub-nosed Boy lies on His back, with a fold of His mother's mantle spread between him and the ground, and fingers some cherries. Two draperies, supported by poles, which rest on trees, form a canopy above the two Divine Persons; it will be noticed how carelessly the artist has treated the perspective in this portion. Of the two female saints, who stand a step below, Monica is a very impressive rendering of an austere old woman of strong will and intelligence; she stands erect and composed, with her large penetrating eyes directed towards the spectator; she is clad in black save for her white hood, and holds in her hands a crucifix and

[1] Sandhurst Lodge, Berks. Collection of Sir William Farrer. The Virgin half-length. On wood. 13 × 11 (in.). Formerly in the Bonomi-Cereda collection at Milan. Exhibition of Venetian Art, New Gallery, 1894–5, No. 72. Berenson, *The Study and Criticism of Italian Art*. i. 114 *sq.* (reproduced *ibid.*).

BART. MONTAGNA

*Dixon photo.*] [*London, Miss Hertz*

THE VIRGIN AND CHILD WITH ST. JOHN

a scroll inscribed with the words she once uttered : Nulla re iam delector in hac vita. A contrast to this figure is formed by that of the young Mary Magdalen, who stands in soft *contrapposto*, unmindful of the looker-on, lost in dreams, whilst holding forth the ointment box. A white kerchief is artfully wound round her blond curls ; her olive green tunic and pink mantle are beautifully in keeping with each other, but the folds of the latter are very inharmonious. The picture is not varnished, and the whole looks therefore like a large water-colour of fine blond tone.[1]

Another picture belonging to this group is a little panel owned by Miss Henrietta Hertz of London. It shows the Virgin seated in a delightful landscape and holding in her lap the charming Baby who is blessing St. John the Baptist, while the latter kisses His foot. There is scarcely any exaggeration in the praise " one of the masterpieces of Venetian art " which has been given to this work.[2] The triangular composition, quite original, is built with great mastery. The fervent devotion of the rugged man of the desert is rendered in a way which makes that head unforgettable ; and the colour scheme is exquisite—pale, cool blues and greys with some notes of deep blue.[3]

[1] Vicenza. Museo Civico. Sala V. No. 3. Of the draperies forming the canopy the one which hangs behind the Virgin is black, the other vermilion. On canvas. 1.75 × 1.59. On the frame, below, to the right, the Arnaldi arms. Mentioned as being in San Bartolomeo by Ridolfi (*op. cit.* i. 140 *sq.*), Boschini (*op. cit.* p. 91) and Mosca (*op. cit.* i. 4). The two latter state its place in the church : above the altar of the first chapel to the right. Crowe and Cavalcaselle, *op. cit.* i. 424 *sq.* Ph. Alinari.

[2] Berenson, *op. cit.*, i., 115.

[3] London. Collection of Miss Henrietta Hertz. The Virgin, who wears a red tunic, a white hood and a blue mantle, is in three-quarter length ; St. John, bust. On wood. 14 × 14 (in.). Formerly in the Sparieri-Beltrame palace at Verona. Exhibition of Venetian Art, New Gallery, 1894-95, No. 78. This picture forms a transition

Less satisfactory an example of this phase of Montagna's career is that quaint altar-piece, representing Christ appearing to St. Mary Magdalen, with Saints John the Baptist and Jerome on either side, which was originally in San Lorenzo at Vicenza and a few years ago passed to the Kaiser Friedrich Museum at Berlin. Yet, though one must admit that the arrangement of the whole is very unsuccessful, and the central group impresses one unpleasantly by reason of the mean type of the Christ, the want of majesty in His appearance, and of harmony in the composition of the two figures, this work has also, on the other hand, undeniable merits. The two attendant saints—the thin young forerunner of Christ with a beautiful, intelligent face, gazing at the spectator, and the white-bearded St. Jerome who is reading a book with keen attention in a perfectly unconventional attitude —are both rendered with great impressiveness; not to speak of the beauty of the colouring.[1]

to the *Virgin and Child between SS. Onuphrius and John the Baptist* (see *infra*, p. 41 *sq.*) : the figure of the Infant Christ above all, but also the types of the Virgin and St. John and the arrangement of the Madonna's hood and mantle over her head foreshadow that painting. Note the *arco naturale* in the middle distance to the right—a motive not uncommon in Italian painting of this period and repeatedly used by Montagna. I understand from Professor Cavenaghi that there is in the collection of Prince Trivulzio at Milan a Madonna by Montagna closely akin in style to this one, and since the above was printed, I have, thanks to the kindness of Mr. Roger Fry, become acquainted with a beautiful, though somewhat unequal *Madonna*, recently acquired by the Metropolitan Museum of New York, which also has its proper place in this connection.

[1] Berlin. Kaiser Friedrich Museum. No. 44B. In the centre Christ is seen, in white tunic and yellow mantle (with red and green shadows) ; He takes a step forward on the bare trachyte ground, stretching His right hand down to protect Himself and raising His left. St. Mary Magdalen, in purple tunic and blue mantle, kneels before Him to the left, opening her arms. This group is flanked, a little nearer to the spectator, by two arcades. Under the left one, St. John the Baptist, in leather coat and vermilion mantle, holding a cross in his right hand

We may now turn to the largest picture in the group with which we are now concerned—the *pala* originally adorning the high altar of San Bartolomeo of Vicenza, and at present kept in the Museo Civico there.

A lofty, cross-vaulted ciborium out of doors. Under it rises the high throne on which the Madonna is seated—high in itself and through the low horizon attaining a still stronger effect of height, standing forth against the open sky. There she is enthroned, erect and solemn, an imposing shape with severe, regular features; her eyes are cast down and she looks as if remote from all contact with the world around her, unfathomable, like an Indian idol. Her mantle, cast over her head, frames her face with long perpendicular lines. In her lifted right hand she holds a carnation —the same motive as in the Madonna at Verona; with the left hand she grasps the leg of the Boy, who is sitting, with perfect ease and security, on her left knee,

and a book in his left; under the right arcade St. Jerome, in yellowish frock with greyish blue cowl; he reclines on the pillar, putting his left leg across his right. Behind him, the cardinal's hat on the ground, and the lion. Further back, to the left, the rock with Christ's sepulchre, and still further, to the right, a row of houses. On canvas. 1.60 × 1.72. Mentioned as being in San Lorenzo by Boschini (*op. cit.* p. 105 *bis*) and Mosca (*op. cit.* i. 56; we learn from here that it adorned the fourth altar to the right). Subsequently in the collection of the Earl of Ashburnham, by whom it was lent to the Winter Exhibition of the Royal Academy in 1895 (No. 167). Acquired in 1905 by the Berlin Museum. Mr. Phillips points out ("Exposition de maîtres anciens à la Royal Academy" in *Gazette des Beaux-Arts*, ser. iii. vol. xiii. p. 347) that the fine canvas used here is the same on which some other Montagnas, most Mantegnas and the Cima of 1489 are painted. We may note that the subject occurs very rarely on altar-pieces at this time (except in *predella* pictures); Jacob Burckhardt thought in fact the first rendering of it above an altar to date from the period of the *Manieristi* (with Marcello Venusti's painting in Santa Maria sopra Minerva in Rome) (*Beiträge zur Kunstgeschichte von Italien*, p. 131). Crowe and Cavalcaselle, *op. cit.* i. 434, n. 3 (as missing).

seen in full face. He holds a book before Him, but His look meets that of the spectator.

Two couples of tall, grave saints are guarding mother and Child, one on either side. To the left, John the Baptist, pointing at the central group, a gesture eloquently emphasised by the look of his large, deep eyes, and Bartholomew, in a beautiful attitude, his fine head turned to the left, in which direction he is looking out of the picture. To the right, the large-limbed, nude Sebastian, who is gazing into the distance with a mournful expression, and Augustine, a mild and peaceful old bishop, pensively looking before him.

On the first step of the throne, three singing and playing boys are standing, very charming in their seriousness.

The composition of figures and architecture is excellent, with the two saints on either side drawn very close to each other, right in front of the pillars of the ciborium. The powerful vertical lines which stamp their figures are continued by the soaring spring of the side-arches, cut off by the frame just when reaching the vertex; but undivided and majestic the hemicycle of the middle arch circumscribes the tower-like throne of the Madonna.

Of the sky much is seen through the high, wide arcades. Long rows of white clouds are drawn across its pale blue. Birds are circling about in the quiet air, some nearer, some farther, and so the impression of the depth of the space grows stronger. The peeps of landscape show churches and houses bosomed in leafy trees and verdant meadows—scenery such as one can still see when walking in the environs of Vicenza.

The treatment of the architecture contributes to the grand effect of the whole. There is no exuberance of decoration and polychromy is used sparingly. The colouring displays a fine harmony of light, cool tones.

*Alinari photo.*] [*Vicenza, Museo Civico*

THE VIRGIN AND CHILD WITH SAINTS

Such is the high-altar-piece of San Bartolomeo, that destroyed temple of Vicentine painting and sculpture. "Solemn, hieratic, mysterious, few pictures can rival it for quiet grandeur" (Berenson [1]).[2]

Before advancing further in our effort to reconstruct the pictorial career of Montagna, we may pause to take into consideration the question of his artistic descent.

Montagna is not known to have ever added to his

[1] Berenson, *Lorenzo Lotto* (ed. 1905), p. 48.

[2] Vicenza. Museo Civico. Sala V. No. 2. *Pala.* The Virgin is clad in brocade tunic, white hood and blue mantle, the lining of which shows a faint shade of red; behind her, a grey hanging. St. John the Baptist, in grey leather coat and pink mantle, holds a cross in his left hand; St. Bartholomew, in olive green tunic and white mantle, has in his right hand a knife (the instrument of his martyrdom, according to the legend accepted by the church) and in his left a book. St. Augustine, whose mantle is green, holds a book in his right hand and a pastoral staff in his left. St. Sebastian has his hands bound behind his back. The angel musicians wear short coats; the one to the left, playing the *viola da braccio*, is in yellow; the middle one, playing the lute, in olive green; the one to the right, without an instrument, in pink. Signed on a cartellino on the pedestal of the throne:

Bartholomeus Montanea | pinxit

Transferred from wood to canvas. Circular top. 4.04 × 2.37. The *predella* is divided into five compartments, representing scenes from the apocryphal legend of St. Bartholomew, *viz.*, (1) the saint commands a demon to come out of an idol, which in consequence breaks into pieces; (2) he exorcises the daughter of king Polemius; (3) he baptizes Polemius; through a window in a house to the left one witnesses the apostle's previous talk to the king; (4) he is flogged by command of king Astrages, the brother of Polemius; (5) he is beheaded. On wood. 0.37 × 2.23. Mentioned as being in San Bartolomeo by Ridolfi (*op. cit.* i. 140), Boschini (*op. cit.* p. 88), Mosca (*op. cit.* i. 6), Berti (*Guida per Vicenza*, p. 63, n. *b*) and still by Crowe and Cavalcaselle (*op. cit.* 1. 432 *sq.*). Ph. Alinari.

signature a statement about who his teacher was, as so many painters of that time have done. It is true that Piacenza assigns to our artist a Madonna, inscribed

" 1509 A DÌ 7 APRILE BARTOLAMIO
SCHOLARO DE ZE. BE. [Gentile Bellini] "

which at the time of the said writer was to be found in the Hercolani collection at Bologna.[1] This picture is at present untraceable, so that we are prevented from forming an estimate of the correctness of the attribution from the stylistic point of view; the inscription in itself is not strongly in favour of Montagna's authorship. There exists no work by him which he has signed with his Christian name alone; and it does not, moreover, seem likely—as Magrini points out [2]—that he would have informed us of his master so late as 1509. There is, indeed, every reason to think with Morelli, that the picture in question was in reality by Bartolomeo Veneto.[3]

Vasari says, as we have seen,[4] that Bartolomeo Montagna, Francesco Verla and Giovanni Speranza learnt to draw from Andrea Mantegna. Montagna's figures, of such a strong plastic effect, certainly show Mantegna's influence, the spread of which was so great all over Northern Italy; and sometimes — as for example in Signora Vaeni's *Madonna*, which at once recalls the latter's marvellous engraving of the seated Virgin (B. 8)—it seems possible to trace in our painter inspirations from definite works by Mantegna. But on the whole I do not see that there exists such an intimate affinity between Mantegna's and

[1] Piacenza, in Baldinucci, *Notizie de' professori del disegno da Cimabue in quà*, iii. 210.

[2] Magrini, *loc. cit.* p. 36.

[3] Ivan Lermolieff [Morelli], *Die Galerien zu München und Dresden*, p. 224.

[4] *Supra*, p. 3, n 1.

Montagna's styles as to make it probable that the latter was the actual pupil of the former. The Vicentine shows no endeavour to resuscitate the antique world; the figures which he represents do not make the impression of rigid bronze statues; his drawing has nothing of the nervous incisiveness of Mantegna's; and so on. We may of course readily believe that Montagna often went to see Mantegna's frescoes in the church of the Eremitani at the neighbouring Padua, but it is of importance to remark in this connection that after 1460 their author was no longer resident in that town. Nor do I after all feel convinced that Vasari really meant that the three painters in question were exactly pupils of Mantegna. We notice that he merely speaks of their having been taught to *draw* by him; and very likely he did not mean by this anything more than that they followed the wonderful models of draughtsmanship afforded by the works of the Paduan master, one of whose most striking stylistic qualities—the forcible cubic effect—we, as already admitted, meet again in Montagna. Ridolfi states nothing about the master of Montagna, limiting himself to saying that Bartolomeo and Benedetto followed the manner of the Bellini.[1]

Modern writers on art, when seeking to find out from the style of Montagna who his master was, have come to divergent results. Crowe and Cavalcaselle think that such works as the Bergamo panel, the picture at San Giovanni Ilarione and the *Virgin adoring Christ between Saints Monica and Mary Magdalen* prove Montagna "to have been bred in the local school of Vicenza."[2] Morelli is of the opinion that

[1] Ridolfi, *op. cit.* i. 140.

[2] Crowe and Cavalcaselle, *op. cit.* i. 425. It is not the case that Crowe and Cavalcaselle derive the local school of Vicenza from Signorelli, as Mr. Berenson says (*op. cit.* [ed. 1905], p. 47 *sq.*). They only mention a couple

he got a great part of his artistic education at Venice and that it is clear, especially from the picture in the Galleria Lochis and the technique of his drawings, that he was influenced in that town by Carpaccio also.[1]

Mr. Berenson, when advancing some fifteen years ago in his book on Lotto a new and higher appreciation of the role of Alvise Vivarini, sought to establish, by a great deal of evidence, that Montagna had been the pupil of that master and influenced at the same time by his fellow-pupil Francesco Bonsignori.[2]

In the eighth edition of Jacob Burckhardt's *Der Cicerone*, revised by Dr. Bode, we find Giovanni

of times the mighty master of Cortona along with other painters for the purpose of characterising the art of Montagna; it is, for instance, said about the altar-piece of 1499, now in the Brera, that it "seems to combine the vigour of Carpaccio and Signorelli with the muscular dryness of the Mantegnesques and of Dürer" (*op. cit.* i. 430; *cf. ibid.* p. 366). But what Crowe and Cavalcaselle think is that Vicentine painting is dependent on Perugino; and not merely as represented by that curious phenomenon Francesco Verla—really a very close follower of the Umbrian artist—but also, if in a lesser degree, in the cases of Speranza and Montagna. (*A New History of Painting in Italy*, iii. 357 *sq.*; *A History of Painting in North Italy*, i. 421). I am, however, not struck by any Peruginesque traits in the works of these two masters.

[1] Ivan Lermolieff [Morelli], *Die Galerie zu Berlin*, p. 99 *sq.*

[2] Berenson, *op. cit.* (ed 1895), p. 61–68. In the later editions of this book, the author maintains much the same view. The discovery that Alvise was born about fifteen years later than he supposed in the first edition, causes Mr. Berenson, however, to admit that the importance of Alvise might have been smaller and that of the two elder Vivarini greater than originally thought by him, though the existence during the whole *quattrocento* of a school of painters in Venice which was independent of the Bellini, remains to him an unshaken fact. Consequently, Montagna is now styled "the companion if not the pupil of Alvise." On account of the kinship between Bonsignori and Montagna, Mr. Berenson further suggests that before feeling the influence of Alvise both had been fellow students under some provincial master, possibly Domenico Morone. *Cf. ibid.* (ed. 1905), p. 47–52.

Bellini suggested as the teacher of Montagna.[1] Lately Signor Lionello Venturi has assented to the opinion of Mr. Berenson about the artistic derivation of Montagna from Alvise.[2]

In the works of Montagna, with which we have hitherto been dealing, and the testimony of which respecting the pictorial education of their author we will now try to interpret, there are manifest traits of affinity with Venetian painting, although they at the same time display marked signs of individual powers. It seems thus impossible essentially to trace the colouring back to any definite Venetian sources. It differs by its sound freshness from the metallic or parchment-like colouring of Bartolomeo Vivarini, as well as from the slippery, porcelain-like colouring which is so common with Alvise Vivarini.[3] Montagna's colours show, on the other hand, no fusion and warmth recalling those of Giovanni Bellini.[4]

The chief part of the affinities with Venetian painting which are traceable in what we so far have studied of Montagna's production, seems to point towards the group of the Vivarini.

In order to prove this, we may first remark that the types of Montagna generally are of the bony shape which is characteristic of Alvise. The oval of the Virgin's face is by preference long-drawn, differing from the usual Bellinesque one and calling to memory

[1] J. Burckhardt-Bode, *Der Cicerone*, ii. 721. *Cf.*, however, *ibid.* p. 724: "Francesco Buonsignori . . . erscheint wie ein Geistesverwandter des Vicentiner Montagna, und wie bei diesem, ist auch bei Buonsignori die Ausbildung unter dem Einfluss der jüngeren Vivarini wahrscheinlich." [2] L. Venturi, *op. cit.* p. 254, *sq.*

[3] We may, however, note that the colour scheme of the Virgin's mantle in some of the above pictures—dark greenish blue with pinkish lining—is Vivarinesque.

[4] It is true that the treatment of the surface of the ground in large greenish and brownish masses recalls this master.

the form which Alvise adopts in the altar-piece of 1480, once in San Francesco at Treviso (now in the Venice Academy), and maintains in many examples. The build of the long and slender Child's body in the Bergamo panel is much the same as that in the just-mentioned *pala* by Alvise. St. Monica in the *Virgin adoring the Child between Saints Monica and Mary Magdalen* at Vicenza is conceived very similarly to Alvise's striking single figures of two saintly nuns, once companion pieces in San Daniele at Venice and now divided between the Venice and Vienna Academies (probable date : about 1485).

As regards the style of drapery, further points of kinship with the Vivarini may be traced. The intricate and sharply broken, prosaic cast of it—without the delightful whimsicality of Tura or the marvellous subtlety of Mantegna—displays a great general resemblance both to Bartolomeo and to Alvise Vivarini. And, as to details, we note that in the San Bartolomeo high-altar-piece, the very slightly broken outline formed by the mantle of St. John the Baptist, as it falls from his shoulder to the floor, is after the fashion alike of Alvise (*e.g.*, in the Montefiorentino *ancona* of 1475) and of Bartolomeo in the triptych in San Giovanni in Bragora at Venice, dated 1478 ; (note the large knot on the shoulder). In the same picture, the way in which the Virgin's mantle is folded as it falls from her knees (recurring by the way in Montagna's later *pale* in the Brera and the Certosa di Pavia) shows a marked similitude to those in Bartolomeo's San Giovanni in Bragora and Frari triptychs (the latter dating from 1487). The arrangement of the Virgin's mantle and hood over her head, to be found in the group of Madonna dealt with above, p. 15 *sqq.*, is paralleled

in Alvise's triptych now in the Naples Museum (dated 1485).[1]

The elaborate study of light and shade, observable for instance in Miss Hertz's *Madonna* and the San Bartolomeo high-altar-piece, seems to be derived from Alvise, in whose work the classic example of it is the aforesaid *pala* dating from 1480.

In Sir William Farrer's *Madonna*, the composition closely resembles that in Alvise's picture at Naples, as also those in Bartolomeo's two triptychs. The Magdalen in the *Virgin adoring the Child between Saints Monica and Mary Magdalen* holds her ointment box in much the same way as in Alvise's *pala*, once in Santa Maria dei Battuti at Belluno, and since passed to the Berlin Museum (1480–85); Giovanni Bellini makes her hold the said object differently (in the SS. Giovanni e Paolo altar-piece). We may also observe that St. John the Baptist is represented as pointing in the San Bartolomeo high-altar-piece, as repeatedly in Montagna also; and so he is generally in the Vivarini, whilst there seems to be no instance of that gesture afforded by Giovanni Bellini.[3]

The motive of the trees rising over the wall behind the Virgin, in the San Giovanni Ilarione painting is Vivarinesque, occurring already in Antonio Vivarini's and Giovanni d'Alemagna's great *pala* of 1446 in the Academy at Venice and again in Bartolomeo Vivarini's altar-piece, dated 1476, in San Niccolò at Bari. The

[1] There is something similar, though not so closely related, in Giovanni Bellini's early *Madonna* in the Museo Civico at Verona (No. 110), a picture which was perhaps known to Montagna (*cf. infra*, p. 34).

[2] This scheme is, however, already used—in the reverse—by Jacopo Bellini in his *Madonna*, from the Ducal Palace, now in the Academy at Venice.

[3] This conventional action of the Baptist may, on the other hand, also be met with in pupils of Giovanni Bellini (Rondinelli for example).

necklace of the Virgin is frequently adorned with pearls as it is in Alvise (compare the polyptych at Montefiorentino, the *pala* of 1480 in the Venice Academy, the one from Belluno at Berlin and the Naples triptych); it is studded in such a way as far as I know only in one of Giovanni Bellini's many *Madonnas*—the quaint and charming, very early one in the collection of Prince Trivulzio of Milan.[1]

Along with the Vivarinesque traits there are, however, also a good many others betraying a kinship with Giovanni Bellini. Some have already been pointed out[2]; and we find further, that the half-length of the *Virgin adoring the Child* in the Vicenza Gallery looks as if it were inspired by the panel (No. 110) in the Museo Civico at Verona. Again, in the picture at Belluno, the action of the Child recalls that in the Scalzi *Madonna* (a work certainly anterior to October 1489, when Francesco Tacconi dates his copy of it in the National Gallery), while the position of the Virgin's hands is similar to that in the early *Madonna* of the Brera. And Montagna's favourite disposition of the fingers is several times paralleled in Giovanni Bellini.

[1] This is true also, however, of Gentile Bellini's *Madonna* belonging to Dr. Mond of London. The birds perched on the ciborium in the San Bartolomeo high-altar-piece are perhaps also an Alvisesque motive. *Cf.* that master's Redentore *Madonna* (ab 1489) and the altar-pieces in the Museo Civico (1484) and San Bernardino (1488) at Verona by Francesco Bonsignori, probably the pupil of Alvise. It is amusing to note that Montagna repeats this motive in the *pala* of 1499, now in the Brera; and that it appears also in the works of other Vicentine painters: Benedetto Montagna, Buonconsiglio, Verla, and especially Fogolino. The bird on the pole to the right in Jacopo Bassano's fine early *Supper at Emmaus* in the church of Cittadella, is perhaps also a link connecting him with Montagna.

[2] Compare, for instance, what has been said above about the picture at San Giovanni Ilarione (p. 12 *sq.*) and the San Bartolomeo high-altar-piece (p. 20 *sq.*).

Mr. Berenson, when analysing the early works of Montagna does not note in them any affinity with Giovanni Bellini.[1] Nay, to him the aforesaid manner of rendering the hand is a further proof of our painter's descent from Alvise. Noticing it in an early picture by Basaiti in the Berlin Museum, he concludes that this peculiarity is derived by Montagna and Basaiti from a common source (*i.e.*, Alvise).[2] But why is it then—even granting that several of Alvise's works are lost—that Mr. Berenson cannot point to a single instance of that mannerism in the preserved pictures of the master? And what about the fact that, as already said, Giovanni Bellini often has it?

It seems to me that, in view of the above points, one is bound to admit that Giovanni Bellini had a decided influence on Montagna during the earliest known phase of the latter's career; and we shall see that our artist felt the same influence very strongly even later on. But, granting this, I think it, nevertheless, a very plausible supposition, that Montagna for some time was actually trained under the auspices of the Vivarini and more particularly of Alvise. In favour of such a view are the multitude of minute resemblances with the painters of that family, especially Alvise, which we have pointed out; and yet another circumstance adds to the probability of it. An artist with whom Montagna shows several points of con-

[1] It is true that Mr. Berenson does not include the picture at San Giovanni Ilarione, the Vicenza half-length of the *Virgin worshipping the Child*, or the *Madonna* at Belluno among the objects of his examination. The said writer appears not to have taken into consideration Bellini's SS. Giovanni e Paolo *pala* when making his comparisons. Otherwise I am at a loss to understand how he not only overlooks the fact that the San Bartolomeo high-altar-piece is dependent on it, but also denies (*op. cit.* [ed. 1905], p. 73 *sq.*) any Bellinesque influence in Alvise's painting from Belluno at Berlin, where the *putti*, passages in the architecture, &c. undoubtedly originate from it

[2] *Ibid.* p. 52, n. 1

tact is that interesting Veronese, Francesco Bonsignori. Thus, in Sir William Farrer's *Madonna*, the face of the Virgin recalls that in Bonsignori's panel of 1483 in the Museo Civico at Verona. The purplish pink colour of St. Mary Magdalen's mantle in *The Virgin adoring the Child* from San Bartolomeo is a favourite shade of Bonsignori's. The *predella* pictures of the wonderful *ancona* by the latter in SS. Giovanni e Paolo at Venice and of the San Bartolomeo high-altar-piece exhibit certain remarkably kindred passages; and so on. Now these affinities between Montagna and Bonsignori are easily to be accounted for, if we assume that Montagna had been the disciple of Alvise; for then Bonsignori was probably his fellow-pupil,[1] and the said kindred features may be explained partly as originating from the common source of the two artists, partly as being the result of the influence of one of them upon the other.

Antonello da Messina, that important, though now mysterious factor in the history of Venetian painting, is sometimes recalled by the works of Montagna hitherto discussed. Thus, to quote an instance, the figure of St. Sebastian in the Bergamo panel shows in the slender build of the body, the pose and the shape of the loin-cloth much resemblance to Antonello's little *St. Sebastian* in the same gallery. Antonello having been in Venice, as we now know, in 1475–76—that is, at a time when one may well suppose that the young Montagna began his apprenticeship in that city—it is of course quite possible that the latter came into personal contact with the Sicilian. It is besides worth remarking in this connection, that the painter, whom the testimony of the extant pictures seems above all to point out as Montagna's

[1] *Cf.*, for a demonstration of Bonsignori's descent from Alvise, Berenson, *op. cit.* (ed. 1905), p. 39 *sqq*

master, Alvise Vivarini, was powerfully biassed by Antonello.[1]

I should certainly be the last to question—if this parenthesis be allowed—that Mr. Berenson in his comprehensive study of Alvise Vivarini has done a great deal for a truer perception of the history of Venetian painting. Our knowledge of the work of this master has thereby been considerably enlarged; in fact, one quality of Alvise, that of a remarkable portrait painter, has been practically revealed to us through Mr. Berenson's attributions, even if they cannot all be accepted. Through his laborious comparative investigations we have moreover gained a better insight into the great influence exercised by Alvise and the Vivarini generally. His theory of the descent of Cima from Alvise has not, it is true, been able to stand the test of criticism; but that in the case of other painters, Mr. Berenson, as far as I can see, has been right when concluding that they were pupils of Alvise, will indeed be clear from what has been said above.

But all the more because I cannot but follow many of the distinguished critic's deductions, I should like to point out that I venture to disagree materially with certain of his views concerning the Vivarini. This is not the place for entering upon a detailed discussion of the matter; I must confine myself to a few hints.

[1] I think that with Morelli one may well trace some influences from Carpaccio, also, in Montagna. The technique, "tinted paper; Indian ink, heightened with white" which Montagna often uses in his drawings is a favourite one of the Venetian master too; and there might well exist some relation between the Bergamo panel and the puzzling *Madonna and Saints* in the Berlin Museum (No. 14), which is perhaps an early work by Carpaccio. One cannot, of course, from this infer that Montagna was the pupil of Carpaccio, and in fact not even Morelli did this. What Montagna possibly may owe to Domenico Morone or to immediate predecessors at Vicenza is not to be established owing to our defective knowledge of these artists.

Thus, I do not think it at all borne out by facts that the Vivarini were—as Mr. Berenson depicts them—the old, firmly established school of painters in Venice and that as late as in the last decade of the *quattrocento* they were considered to be the leading representatives of their art in that town, whilst the Bellini were still without any settled reputation in or outside it.

The Vivarini could, as far as we can see, look back upon no longer an activity as painters in Venice than the Bellini. The earliest known document about Jacopo Bellini shows him as living there in 1424; of Antonio Vivarini we first hear in 1440, when he signed the *ancona* in the Duomo of Parenzo. Jacopo was in 1437 elected a member of the Scuola Grande di San Giovanni Evangelista, the house of which he decorated —as we learn from Ridolfi—with a series of transcriptions on canvas of those wonderfully inventive compositions which we admire in his sketch-books; and there exist records of many other important works of his at Venice, which it is unnecessary to catalogue here anew, while at the same time we know that he had a brilliant career abroad—at the court of Ferrara and in Verona and Padua.

To continue with other well known facts, Gentile Bellini, knighted by the Emperor in 1469, was in 1474 appointed restorer of the pictures of the Hall of the Great Council, and in 1479, by choice of the Signoria, was sent to the Sultan; Giovanni succeeded him in the office of restorer and was in 1483 "for his egregiou talent in the art of painting" nominated as Painter to the Government.

The Vivarini certainly enjoyed a considerable renown; the making of altar-pieces was, as Mr. Fry says, a distinct business in their hands, and their productions were carried by the widespread Venetian

commerce to places very far off—Apulia, Sardinia—yet their history can tell us of no honours rivalling those of the Bellini.

As a matter of fact, is not Mr. Berenson's opinion contradicted from the most authoritative source—Alvise in person, when in his famous letter to the Signoria of July 28th, 1488, he offered to execute a canvas "according to the method at present in use by the two brothers Bellini"? And does not this offer, moreover—quite apart from the testimony of the pictures which I believe also to be against Mr. Berenson—contradict the thesis of Alvise's complete independence of the Bellini in artistic matters, pleaded so eloquently by Mr. Berenson?

# CHAPTER II

## MATURITY

We now turn to investigate the further artistic evolution of Montagna.

The earliest dated picture, which displays a change from the style of the *pala*, once in the choir of San Bartolomeo, into another, characterised by a more forcible and fused colouring, is a large altar-piece from San Michele at Vicenza, inscribed with the date 1499 and now in the Brera.[1]

[1] In the MS. notes about the history of the Certosa di Pavia by Padre Matteo Valerio (Prior of the Certosa in 1634-37, died in 1645) there is the following entry: "L'anno 1490 mastro Bartolomeo Montenea da Vicenza pittore fece una ancona dove è depinta la B. V., Santi Giovanni Battista, et Santo Gerolamo, pretio L. 326." ("Memorie inedite sulla Certosa di Pavia" in *Archivio storico lombardo*, vi. 136. The MS. is in the Brera Library at Milan). This painting still exists in the Sagrestia Nuova of the Certosa; but, judging from a photograph, it seems very difficult to believe that its date could be so early. It is full in tone, broadly touched, and the design shows great freedom; it must in any case be later than the *Madonna between Saints Onuphrius and John the Baptist*. Closely akin in style is the *ancona* at SS. Nazaro e Celso at Verona (see *infra*, p. 58 *sqq.*): compare the architecture, the fruits hanging from iron rings in the roof and the figure of the Baptist. There exists, however, also a great similitude between the groups of the Virgin and Child in the Certosa picture and the *Madonna* at Belluno soon to be dealt with. For the untrustworthiness of Valerio's dates, *cf.* Zappa, "Note sul Bergognone" in *L'Arte*, xii. 54 *sqq.* (Certosa di Pavia. Sagrestia nuova. Over the door. The Virgin, enthroned in a portico, supports with her left hand the Child who stands on her left knee, embracing her neck; in her right hand she holds forth a pear. St. John holds a book with both hands, but his

A painting which also originally adorned the altar of a chapel in San Michele and since has passed to the Museo Civico of Vicenza, looks like a preliminary stage of this Brera *pala*. We see in the picture at Vicenza two nude or semi-nude brown ascetics—Saints Onuphrius and John the Baptist—standing among arid rocks and under a trellis entwined with branches of lemon-trees on each side of the young Virgin-Mother who is sitting with her Child in her lap. A slightly melancholy, submissive expression is painted on her innocent face, which is gently inclined forward ; she is a true and beautiful rendering of the *ancilla domini*. The Baby playfully fingers the book of prayers which she has let sink down. The contrast between the Virgin's gravity and the Child's unconscious play is of an exquisite effect ; and in building up the group, the artist has attained a fine harmony of lines.

The two saints are rendered in a keen realistic manner ; very impressive is the face of the frank young forerunner of Christ and the dark red of his mantle is excellently in keeping with the bronze colour of his skin. Anticipations of the Milan picture are : the way in which the light is falling ; the folds of the Virgin's skirt and the crimson lining of her mantle ; the type, aspect and expression of St. John, and the dark red colour of his mantle, which correspond to those

forefinger points to the central group ; St. Jerome, accompanied by his lion, is reading. On the first step of the throne, three angel-musicians are seated. Crowe and Cavalcaselle, *op. cit.* i. 432. Ph. Alinari.) Rossetti says (*Descrizione delle pitture . . . di Padova*, p. 143) that the frieze containing half-lengths of Paduan bishops and canons in the large hall on the first floor of the Episcopal Palace at Padua was executed in 1494 by order of Pietro Barozzi (bishop of Padua, 1488-1509) whose arms are to be seen in the angles of the room. Parts of these much repainted frescoes—formerly attributed to Jacopo da Montagnana—reveal themselves unmistakably as products of Montagna's brush, as Crowe and Cavalcaselle justly remark (*op. cit.* i. 366, 426).

of Sigismund in the painting at the Brera ; and finally the aspect, expression and action of St. Onuphrius, which are analogous to those of St. Andrew. I say "anticipations" and not "borrowings," as the Vicenza picture, while showing a strong colouring akin to that of the Brera one is yet of a markedly harder tone and therefore may safely be assumed to be the earlier of the two works.[1] Of about the same time as this picture is perhaps a curious little half-length of the Madonna in the Museo Civico of Belluno, reminiscent in certain respects (the landscape for instance) of such works as Sir William Farrer's little *Madonna*, or *The Virgin adoring the Child* from San Bartolomeo, yet of a richer colouring than those and akin to the *pala* we have just been discussing, through the outline of the Virgin's form, the long-drawn folds of her mantle and the shape of her hands. The slender figure of the Madonna, seen in full face with her eyes wide-opened, at the same time leads our thoughts back to some majestic Byzantine apse mosaic of the Mother of God.[2]

[1] Vicenza. Museo Civico. Sala V. No. 17. The Virgin wears a tunic of gold brocade, embroidered with red, a white hood and a dark blue mantle with pale crimson lining. Behind her a violet silk hanging. St. Onuphrius is praying, St. John points at the central group with his right hand whilst holding a cross in his left. The trees in the distance are of a rather crude green. Signed on a *cartellino* below :

Opus Bartholomei. M.

On wood. 2.11 × 1.76. Mentioned as being in San Michele by Ridolfi (*op. cit.* i. 141), Boschini (*op. cit.* p. 45) and Mosca (*op. cit.* i. 88), the two latter define its place : above the third altar to the left ; and Boschini adds that there was to the left of it another painting of St. Onuphrius (now lost) by the same author. Bequeathed to the Museo Civico by Countess Paolina Porto-Godi. Crowe and Cavalcaselle, *op. cit.* i. 426. Magrini (*loc. cit.* p. 36, 39) errs in saying that this work originally was in San Bartolomeo and in referring the statements about it to the Certosa picture. Ph. Alinari. St. Onuphrius is doubtless inspired from Giovanni Bellini's *Job* in the San Giobbe *pala*.

[2] Belluno. Museo Civico. Pinacoteca Giampiccoli. No. 34. The Virgin, in tunic of gold brocade, embroidered with red, white kerchief

The aforesaid picture in the Brera was ordered by Count Bartolomeo Squarzi for his altar, dedicated to St. Monica in San Michele at Vicenza.

This splendid painting, about which it has been rightly said that it seems finer every time we see it, shows the Virgin enthroned in a spacious vaulted hall. Her head is haughtily thrown back, and her movements are ample and majestic as she supports the child who is standing on her knee. Before her, there is a chorus of grave and dignified male and female saints: to the left Andrew, joining his hands in fervent prayer, and Monica, a robust matron, calmly looking at the spectator; to the right, Sigismund, richly dressed and with royal emblems, and Ursula, with banner and palm-branch; their expressions and aspects repeat cross-wise those of the saints on the other side of the throne. At the foot of the latter, forming a triangular group, sit three lovely angel-girls, one playing the *viola da braccio* and two the mandolin. The cheerfulness of these angels forms a pleasing set-off to the austerity of the other persons; in the space composition of the whole they make, however, no good effect, as the steep triangle formed by them does not harmonise well with the lines of the main group, and the figures themselves, moreover, are somewhat out of proportion with the other figures, being too small. The colouring is gorgeous—a vast harmonious symphony of strong and sonorous notes. Finely rendered is the play of light on the vaulting, adorned with coffers, showing ice-green roses on golden ground. The model

and blue mantle with brown lining, stands between two parapets; she supports with her right hand the Child, who, whilst embracing her neck, stands on the foremost parapet, with a fold of His mother's mantle spread under His feet. In her left hand, the Madonna holds some cherries. Landscape background. On wood. 0.58 × 0.40.

of our artist's colour is now evidently Giovanni Bellini.[1]

A picture of the Virgin between the Apostles Philip and James, bearing the signature of Montagna and the date 1499, is mentioned by Maccâ (1812), as being kept

[1] Milan. Brera. No. 165. The Virgin wears a tunic of gold brocade, embroidered with red, a blue mantle with crimson lining, a veil, and a bluish grey kerchief; the Child puts His right arm round her neck. St. Andrew is in violet tunic and yellow mantle with blue lining; St. Monica, holding a crucifix in her left hand, wears a dark green tunic and a violet mantle; St. Ursula a violet tunic and a dark green mantle; St. Sigismund a tunic of gold brocade embroidered with red and a dark red cloak, lined with greenish blue, which he grasps with his left hand, while holding a sceptre in his right. The topmost angel (seen against a green carpet, spread under the Virgin's feet) is in dark red; of the two lower, the left is in yellow, the right in greenish blue. On the frieze in the wall at the back between two medallions with a male and a female profile, respectively, the letters D. G. I. P. N.; on the pedestal of the throne the letters M[ater]. D[omini]. Signed below to the left: OPVS | BARTHOLOMEI | MONTA | GNA | (a painted branch) | ICCCCLXXXXVIIII On a level with the signature to the left and right the following inscriptions: (left) Avitam pietatem recolens hanc aram pristino nitori restituit; (right) Hieronijmus de Squartijs XVI Kal. Maij anno CIↃIↃCCXV. On canvas. Circular top. 4.06 × 2.57. To this picture relate a series of entries in the book of expenditure for the adornment of the chapel of the Squarzi in San Michele; this book was in 1826 in the Archives of the said family at Vicenza, when the entries in question were copied out of it; Magrini publishes the copy *loc. cit.* p. 45 *sqq.* The records of payment range from January 20, 1497, to November 10, 1500; as receivers of the money appear alternating Montagna himself, his sons Filippo and Paolo, and a journeyman of his, Natale. On September 26, 1499, Bartolomeo Squarzi, owing Montagna still 69 ducats and having no ready money at his disposal, assigns to the painter by a separate deed, a piece of land in Longara, estimated at 61 ducats. On February 15, 1503, Montagna receipts certain accounts connected with this grant. (Both documents: Vicenza, Archivio Notarile. *Atti Francesco Scolari. Cf.* Magrini, *loc. cit.* p. 49, 35.) Mentioned as being in San Michele by Ridolfi (*op. cit.* i. 141), Boschini (*op. cit.* p. 44 *sq.*) and Mosca (*op. cit.* i. 88). The two latter say that it was above the first altar to the left. Brought to the Brera in 1811. Crowe and Cavalcaselle, *op. cit.* i. 429 *sq.* Ph. Anderson. As Mr. Hill points out (*Pisanello*, p. 231) the head in the left medallion is imitated from Matteo de' Pasti's medal of Christ.

*Anderson photo.*] [*Milan, Brera*

THE VIRGIN AND CHILD WITH SAINTS

in the sacristy of the church of Sandrigo, a village some way to the north of Vicenza.[1] Magrini says that it disappeared from there shortly before he published his "Elogio" (1863),[2] and Crowe and Cavalcaselle were unable to trace it.[3] I have succeeded in identifying the painting in question with one which recently has come to the Gallery at Glasgow; but, judging from a photograph, it seems as if this hopelessly ruined picture could not possibly be anything but the work of a weak follower of our painter.[4]

The following year, 1500, saw the completion of two very important works by Montagna, in which he continues to strive after rich effects of colouring: the *Pietà* in the Church of the Madonna del Monte, on the spur of the Monti Berici which commands Vicenza; and the *Virgin and St. Joseph adoring Christ* in the church of Orgiano, a village by the south border of the said mountains.

The former of these pictures is a powerful, genuine rendering—not shrinking from grimace—of the grief which fills the rustic actors of the epilogue of the Passion tragedy. We see the Madonna seated in the centre on a rock throne: she holds in her arms the

[1] Maccà, *Storia del territorio vicentino*, ii. 329. He reads the signature "*hopera de bartolamio montagna*, 1499."

[2] Magrini, *loc. cit.* p. 34 *sq.*

[3] Crowe and Cavalcaselle, *op. cit.* i. 430, n. 2.

[4] Glasgow Art Galleries. The Virgin, seated on a rock, worships the Child, as do also the attendant saints. A drapery is hanging behind the Virgin from a palm. Landscape background. A *cartellino* attached to the rock, on which the Madonna is seated, shows the inscription reported by Maccà with a number of the letters blurred and all indistinct and moreover a 'd' after the date, as Mr. James Paton kindly informs me. On wood. About 6-ft. high by 5-ft. in width. Presented to the Gallery by Mr. W. G. Crum.—A lost painting of the Virgin with thirty-two *battuti* above the door of the Oratorio de' Turchini at Vicenza seems—judging from the not very explicit information given by Bortolan (*S. Corona*, p. 339)—to have been executed about 1499. It is mentioned neither by Boschini nor by Mosca.

dead body of her Son, lying across her lap. With one hand the old woman supports the beloved head, whose eyes are now closed in death and between whose half-opened lips no breath of life can be detected, and contemplates it with profound sorrow; her eyebrows are contracted with pain, tears roll down her pallid, withered cheeks, and her mouth opens slightly in a groan. To the right St. Mary Magdalen throws herself, wailing, on her knees, with ashen-grey face and dishevelled hair, as if to kiss the Master's pierced feet. Behind her stands St. John, clasping his hands and bending—like a tree under a gust of wind—towards the corpse in his affliction. On the opposite side, St. Joseph does so too, though looking at the spectator as if to move him to compassion and contrition. In the background rises a hill with buildings and trees, calling to memory the aspect of this very Monte Berico, as seen from Vicenza. Heavy, dull tones prevail in the colouring, according with the tragic theme. The disposition of the figures is in its essence modelled upon the traditional one of the representations of the Virgin enthroned between saints; but the painter has much lessened the inherent rigidity of the scheme by introducing curves in the side figures and, moreover, that important compositional feature of the ripened Renaissance, the continuity of line: note the line sweeping along the figures of Christ and the Magdalen, counterbalanced by the diagonal outline of the rock to the right.[1]

[1] Monte Berico by Vicenza. Madonna del Monte. Altar to the right of the high altar. The Madonna wears a dark violet tunic, a white kerchief and a dark blue mantle; St. Mary Magdalen a violet tunic and a blue mantle; St. John a deep red mantle; St. Joseph a greenish blue tunic and a yellow mantle. Signed on a *cartellino* below, in the centre:

OPVS BARTHOLOM | MONTAGNA | MCCCCC V APRILE

On canvas. Repeatedly restored. *Cf.* Boschini, *op. cit.* p. 61; Mosca *op. cit.* i. 80 (where the picture is erroneously given to Benedetto).

The simple, imposing composition of the altar-piece at Orgiano shows the kneeling figures of the Virgin and St. Joseph, symmetrically disposed on either side of the Infant Christ, whose upright position, as he sits on an eminence of the ground in the act of blessing, strongly contrasts with the softly curving lines of his worshippers, whereby his figure becomes duly emphasised as the chief one. (Cima has a kindred arrangement in his *Madonna and Child between the Archangel Michael and St. Andrew* now in the Gallery at Parma.) The excellence of drawing in this picture deserves special notice.[1]

On July 13, 1499, Montagna had been commissioned by the Bishop of Vicenza, Cardinal Battista Zeno, a great Mæcenas, to paint an *ancona* for the high altar of the cathedral of the town. The contract states that the artist will have to represent the Virgin in the centre and four figures "pro quatuor lateribus" and other things in conformity with a sketch previously made by him; he is bound to finish the work within the next two years and his payment is to be 180

Crowe and Cavalcaselle, *op. cit.* i. 431. Ph. Anderson. In the sacristy of the same church there is a fresco, representing the Virgin with the body of Christ in her lap; the group is built similarly to that in the above altar-piece. The style of the much injured painting is not unlike Montagna's. *Ibid.* n. 4. Ph. Volta (Vicenza).

[1] Orgiano. Parish church. Third altar to the right. The Virgin is in crimson tunic, blue mantle with green lining and violet kerchief; St. Joseph in green tunic and vermilion mantle. Behind them, to the left, a ruined building; further back, to the right, a town on a hill; finally, the blue chains of the Alps. Signed on a *cartellino* below to the right:

OPVS BARTO | LOMEI MONTA | GNA | MCCCCC

On canvas. Circular top. Crowe and Cavalcaselle, *op. cit.* i. 431 *sq.* Benedetto Montagna's engraving *The Nativity* (No. 15) is an imitation of this picture, from which is also derived Fogolino's *pala*, once in San Fantino at Vicenza and now in the Museo Civico at Verona.

ducats.[1] We are no doubt entitled to recognise with Magrini the painting in question in the "Tavola d'Altare con la B. V. sedente in maestoso Trono, & il Bambino con San Giovanni Battista alla destra, e molti altri Santi da le parti, con bellissimi ornamenti d'Architettura," "opera grande, e maestosa di Bartolomeo Montagna fatta l'anno 1502" [2] which was seen by Boschini and again later by Mosca in the Cathedral of Vicenza, though not above the high altar,[3] the latter having, in 1531, been completely rebuilt.[4] The fate of this very important picture after 1779 (when Mosca's book was published) is unknown. Magrini states that a small picture, dated October 5, 1502, the subject of which is not reported, belonged in 1850 to Signor Carlo Zenotti of Vicenza.[5] I do not know what has become of it.[6]

On internal evidence it seems convenient to mention in this connection some undated works of Montagna. Among them is an altar-piece representing the Madonna enthroned between Saints John the Baptist and Peter, and, in a lunette, God the Father adored by Angels; this picture, which is in the church of Cartigliano, a village on the banks of the Brenta,

[1] Magrini publishes *loc. cit.* p. 47 *sq.* some extracts from the agreement, which is in the Archivio Notarile at Vicenza, *Atti Bartolomeo Aviani.*

[2] Thus one year after the time limit fixed in the contract.

[3] Boschini, *op. cit.* p. 4 (at the entrance of the sacristies); Mosca, *op. cit.* i. 30 (above the main entrance of the church). Ridolfi obviously refers to the same picture when saying: "Nella sacrestia [of the Cathedral] ne fece un' altra con li Santi Pietro e Paolo, Leonzo e Carpofaro protettori della città con due loro beate sorelle, e nel mezzo sta Maria Santissima" (*op. cit.* i. 141)—although St. John the Baptist is not mentioned among the Saints.

[4] Magrini, *loc. cit.* p. 48 *sq.*

[5] *Ibid.* p. 35.

[6] In the German edition of the work by Crowe and Cavalcaselle (*Geschichte der Italienischen Malerei*, v. 457) it is erroneously said that the altar-piece at Sarmego (see *infra* p. 77 *sq.*) dates from 1502.

has unfortunately suffered much by cracking of the colouring and moreover by barbarous cutting.[1] Another painting of this class is the *Presentation in the Temple*, formerly in San Bartolomeo at Vicenza, now in the Museo Civico there: a peculiar, solemn composition of four figures—the Virgin, St. Simeon, St. Joseph and a donor, probably a member of the Velo family—kneeling in front of an apse, symmetrically disposed on either side of the Infant Christ, whom the Virgin holds out to St. Simeon.[2] To-

[1] Cartigliano. Parish church. Chapel to the left. *Pala.* The Virgin, in tunic of gold brocade embroidered with red, greenish blue mantle and greyish green kerchief, supports with her right hand the Child, who stands on her right knee, putting His left arm round her neck. St. John, in violet leather coat and dark red mantle, points with his right hand to the central group and has in his left a cross. St. Peter, in green tunic and orange mantle, is reading a book. The holy persons are within a marble enclosure. Landscape background. Lunette. Half-length of God the Father, imparting the benediction with His right hand and holding a globe in His left; on either side of Him a worshipping angel, that to the left in yellow, that to the right in olive green. Above cherubs in green *chiaro-scuro*. Dark blue background. On canvas. A large piece of the *pala* below has been cut away to make place for an altar. This work is mentioned by Verci (*Notizie intorno alla vita e alle opere de' pittori, scultori e intagliatori della città di Bassano*, p. 30), who fantastically attributes it to the brothers Francesco and Bartolomeo Nasocchio, feeble Bassanese painters of the first half of the sixteenth century. Recently attention was drawn to it by Dr. Gerola ("Un' opera ignorata di Bartolomeo Montagna" in *L'Arte*, viii. 444 *sqq.*). It has certainly got—as already observed by Dr. Gerola—many points of resemblance with the art of Francesco da Ponte the Elder, to whom Zottman (*Zur Kunst der Bassani*, p. 9) awards it; but as it shows a greater mastery in the treatment of the human figure than is to be found in the first of the Bassani, and, moreover, in many respects is distinctly akin to the peculiar style of Montagna, one cannot but follow Dr. Gerola, when attributing it to the latter. Ph. Alinari (*pala* only). We note an affinity with the paintings lately dealt with in the general style of colouring and also in the central group (*cf.* that in the Brera *pala*), and the type of St. John (*cf.* that of St. Sigismund in the same work).

[2] Vicenza. Museo Civico. Sala V. No. 8. The Virgin is in tunic of gold brocade (real gold being used in the lights), embroidered with

gether with these works we may count the frescoes in the Cappella Proto, the fifth to the right, in the Cathedral of Vicenza. They were executed in fulfilment of the will of Giampietro de' Proti, a distinguished citizen of Vicenza, who died in 1412 after a brilliant career as a statesman. He bequeathed on March 12 of the said year the sum of four hundred golden ducats for the construction of a chapel in the Cathedral and for its adornment with 'beautiful pictures.' It was, moreover, appointed by him that the altars of St. James the Greater and St. Anthony, founded in the same church by his father and uncle respectively, and the funds of which he augmented, should be transferred to the new chapel.[1] The frescoes in it were, however, only executed about a century after the death of Giampietro. The painting on the right wall (now detached) shows the Virgin and St. Joseph kneeling on either side of the Infant Christ, who is sitting on the ground, looking at the spectator. His mother joins her hands in prayer; St. Joseph lifts his hands, beholding the holy Child with a tender expression. At some distance are seen, likewise kneeling, to the left St. Peter, to the right a beautiful young man, probably the other saint, whose name Giampietro bore—John the Evangelist. The simply,

red, bluish green mantle with purple lining and violet kerchief; St. Simeon in dark red mantle; St. Joseph in bluish green tunic and yellow mantle; the donor in black. The architecture is decorated with gold. Signed on a *cartellino*, below in the centre:

OPVS BARTOLAMEV | MONTAGNA.

On canvas. 1.95 × 1.62. On the frame, below to the left, the Velo arms. Mentioned as being in San Bartolomeo by Ridolfi (*op. cit.* i. 140 *sq.*), Boschini (*op. cit.* p. 90 *sq.*) and Mosca (*op. cit.* i. 5); the two latter state its place to be above the second altar to the right. Crowe and Cavalcaselle, *A History of Painting in North Italy*, i. 432. Ph. Alinari.

[1] *Cf.* [Magrini], *Notizie del Cav. Giampietro de Proti, passim.*

but beautifully arranged, solemn scene takes place in the foreground of a landscape; in the distance is a charming view of Vicenza with its red roofs and the blue chain of the Alps behind, under an evening sky with pale purple clouds. A close affinity exists between this fresco and the *pala* at Orgiano (compare particularly the figure of the Virgin). On the left wall, on each side of the mural monument of Giampietro, are painted the two saints, whose altars he, as already said, had decreed should be removed to this chapel, St. Anthony to the left and St. James to the right. The grandiose figure of the white-bearded St. Anthony, enormously tall, yet a little crook-backed, in a composed attitude, his outstretched left hand resting on his staff, and clad in a dark red mantle, is a wonderful creation of Montagna's stern genius. St. James, on the contrary, is a very mediocre production, which scarcely can be Montagna's work. The kneeling figure of Giampietro de' Proti, in black clothes, painted on the pillar to the left of the entrance is again a good example of the master's art.[1]

Closely akin to the fresco of the Adoration of Christ is a beautiful *Holy Family* in the collection of Sir Hubert Parry at Highnam Court, Gloucester. The Virgin here also is seen to the right of the Child, worshipping Him, whereas St. Joseph to the left looks at Him with emotion, raising his hands. The colours of the costumes of the Madonna and St. Joseph and the position of the Child—here represented as

[1] Vicenza Cathedral. Fifth chapel to the right. Fresco of the Adoration of Christ. The Virgin wears a red tunic, a blue mantle with green lining and a violet kerchief; St. Joseph an orange tunic and a green mantle with violet lining; St. Peter (whose keys are lying on the ground) a bluish tunic and a yellow mantle; St. John a violet tunic and a dark orange mantle with blue lining. All the frescoes are much injured. *Cf.* Boschini, *op. cit.* p. 6 *sq.* Mosca, *op. cit.* i 31 *sq.* Crowe and Cavalcaselle, *op. cit.* i. 432 *sq.*

sleeping on a marble parapet—exhibit further analogies with the said fresco. The scene takes place in a darkened room, opening through a window in the back wall towards a landscape, where the sun has set and twilight reigns, whilst over the distant dark blue mountains the sky is still tinged with gold. The colouring is very warm and mellow.[1] A similar style is shown in some half-lengths of the Madonna and Child, in the Gallery at Modena (dated 1503, of a fine colour effect with its beautifully harmonised bright olive greens, brownish reds and violets),[2] in the collections of Sir Bernard Samuelson of London,[3] Earl Cowper

[1] Highnam Court, Gloucester. Collection of Sir Hubert Parry. The Virgin wears a deep red tunic, a greenish blue mantle lined with green (a fold of which is spread under the Child) and a violet kerchief; the Child a violet coat; and St. Joseph an orange tunic with lilac facings. The Virgin and St. Joseph half-lengths. On wood. About 0.85 × 0.70. Bought in Italy by Mr. T. Gambier Parry. The figure of the Child occurs again as a sleeping Cupid on a plaquette attributed to Fra Antonio da Brescia, of which there are specimens in the Berlin Museum, in the Louvre and in the Museo Civico at Venice (Molinier, *Les bronzes de la renaissance. Les plaquettes*, i. 82 *sq.* No. 120).

[2] Modena. Picture Gallery. Campori Bequest. No. 5. The Virgin, in brownish red tunic, dark blue mantle veil and violet hood, grasps with her right hand the Child, seated in front of her on a parapet, and leans her left on a prayer-book. The Child is playing with a bird held by a string. Behind the Madonna an olive green hanging with ornamented borders. Dark background. Signed below, on the parapet:

BARTHOLOMEI MONTAGNAAE OPVS | MCCCCCIII DIE XIII APRILI

On wood. Bequeathed in 1885 by Marchese Giuseppe Campori. Crowe and Cavalcaselle, *op. cit.* i. 432. Ph. Anderson. An old copy of the picture is in the collection of M. P. Delaroff of St. Petersburg.

[3] London. Collection of Sir Bernard Samuelson. The Virgin, in red tunic, dark blue mantle lined with green, veil and violet kerchief, worships the Child, who sits to the left on a parapet in front of her, with a fold of her mantle spread under Him. He wears a loin cloth and holds a prayer-book in His left hand against His left knee. Behind the Madonna a green hanging and another parapet. Landscape background. On wood. 29 × 24 (in.). Formerly in the collection of Signor Felice

of Panshanger,[1] and Signor Antonio Grandi of Milan,[2] and in the Museo Civico at Vicenza,[3] respectively; and also in the *Holy Family* in the Gallery at Strassburg.[4]

In this connection we have finally to notice the fresco of the Crucifixion, originally in the refectory of the monastery of Praglia (near Padua) and now transferred to another room in the same building. The

Schiavoni of Venice. Exhibition of Venetian art, New Gallery, 1894–95, No. 69. Crowe and Cavalcaselle, *op. cit.* i. 434. Reproduced in the Arundel Club's third portfolio, pl. 10. Benedetto Montagna has engraved this picture inversely in *The Virgin worshipping the Child* (No. 4)

1 Panshanger. Collection of Earl Cowper. The Virgin, in red tunic, dark blue mantle and violet kerchief, worships the Child, who sits to the right on a parapet in front of her. Two windows in the back-wall disclose views of landscape. Signed below on the parapet

OPVS BARTHOLOMEI M.

On wood. 28 × 21 (in.). Exhibition of Venetian Art, New Gallery, 1894–95, No. 17. Berenson, *The Study and Criticism of Italian Art*, i. 115. Reproduced in *Venetian Art: Thirty-Six Reproductions of Pictures Exhibited at the New Gallery*, pl. facing p. 30.

2 Milan. Collection of Signor Antonio Grandi. The Virgin, in red tunic, blue mantle, veil, and lilac kerchief worships the Child, who is seated on a parapet in front of her to the left, clad in a violet tunic. Behind her, a red hanging and a parapet. Landscape background. On wood. 0.55 × 0.46. I have to thank Dr. Suida for drawing my attention to this work and Signor Grandi for sending me a photograph of it.

3 Vicenza. Museo Civico. Sala V. No. 19. The Virgin, in dark violet tunic, bluish green mantle with purple lining and yellow kerchief, supports the Child, who stands on a parapet in front of her, putting His left arm round her neck. Dark background. On wood. Berenson, *The Venetian Painters*, p. 118.

4 Strassburg. Picture Gallery. No. 223. The Virgin, in red tunic, bluish violet mantle and greyish violet kerchief, worships the Child, who is seated in her lap; St. Joseph, standing to the left of Him, is also adoring Him. Landscape background with a procession of horsemen. The Virgin three-quarter length, St. Joseph half-length. On wood. 0.90 × 0.71. Formerly in the Castello Colleoni at Thiene. Loeser, "I quadri italiani nella Galleria di Strasburgo" in *Archivio storico dell'arte*, ser. ii. vol. ii. 281 (reproduced *ibid.*).

primitively simple composition shows the Virgin and St. John the Evangelist standing, in silent, but impressive sorrow, on either side of the tall cross, while St. Mary Magdalen kneels to the left of it and embraces it. To the right of St. John is seen moreover, also kneeling, the abbot under whose reign the fresco was ordered.[1]

In 1504–1506 we find Montagna at Verona, engaged in an undertaking remarkable both because of its extent and the artistic value of its outcome: the execution of the frescoes, which adorn the walls and the vaulting of the choir of the Cappella di San Biagio, the little building—adjoining the church of SS. Nazaro e Celso—in decorating which, so many of the best artists of Verona were kept busy towards the end of the fifteenth and at the beginning of the sixteenth century. The records referring to the payment of the painter for this work embrace the time from June 17, 1504, to February 6, 1506.[2] No documents seem to exist about the *ancona* by Montagna, which originally was

[1] Praglia. Monastery. Christ wears a violet loin-cloth. The Virgin is in violet tunic, white hood and blue mantle; St. Mary Magdalen in purple tunic with slashed sleeves and green mantle; St. John in violet tunic and dark red mantle with green lining; the abbot in a black frock. Landscape background. Mentioned, with the correct attribution, already by the *Anonimo Morelliano* (Marcantonio Michiel) (*Notizia d'opere di disegno*, p. 81). Crowe and Cavalcaselle, *op. cit.* i. 426. Closely akin to the landscape here are those of the Orgiano picture and the *Adoration of the Child* in the Cappella Proto. A half-length of the dead Christ in a sarcophagus, painted on the wall in the archives of the monastery of Praglia, is at any rate Montagnesque. Ph. Minotti, Padua.

[2] Venice. Archivio di Stato. *SS. Nazaro e Celso di Verona.* Libro de entrà e spesa de la compagnia S. Biasio. The interesting documents in question have been published by Signor Giuseppe Biadego ("La cappella di S. Biagio nella chiesa dei SS. Nazaro e Celso di Verona" in *Nuovo archivio veneto*, ser. ii. vol. xi. pt. ii. p. 116 *sqq.*). I reprint them from him *infra*, *Documents*, No. 3. They correct the former belief that these frescoes were executed in 1491–93. Montagna's salary for the whole was 150 ducats.

placed over the high altar of the said church, SS. Nazaro e Celso, in which the majority of the detached parts of it are still preserved, while one has come to the Museo Civico of Verona and one has been lost; the style of this *ancona* affords no objection to our assuming that it is contemporary with the above-mentioned frescoes. In consequence of the successes obtained by Montagna with these works, he was further commissioned to paint an altar-piece for another Veronese church, San Sebastiano. This picture, originally, as we have every reason to think, inscribed with the date 1507, is now in the Academy of Venice.

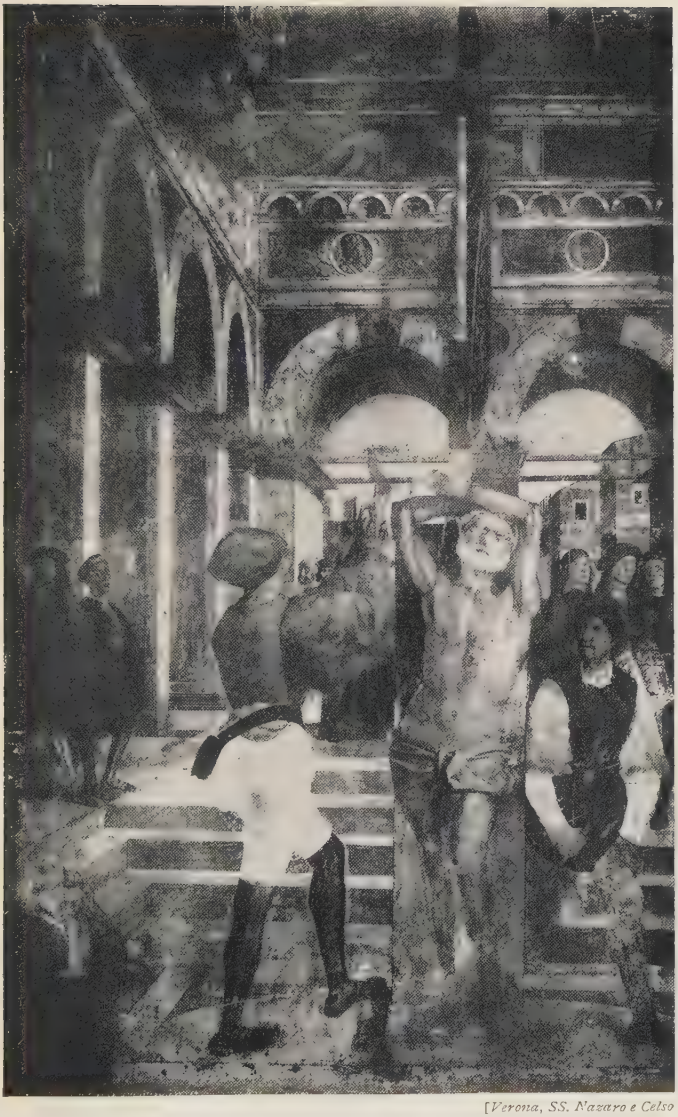
The walls of the apse of the Cappella di San Biagio, form seven sides of a regular dodecagon. The first, third, fourth, fifth and sixth walls (counting from the left) each show the following system of decoration: over a reddish brown basement is a high rectangular space, painted with a scene from the legend of St. Blaise between two pilasters (not so, however, on the fourth—central—wall, where this space is occupied by the altar-piece by Bonsignori); above are two friezes, the lower with *grotteschi* on blue ground, the upper with a tablet bearing an inscription relating to St. Blaise; finally there is the lunette, showing the figure of a saint in a niche. The second and the seventh walls are pierced by high windows, leaving spaces only for the paintings of the saints in the lunettes. The cells of the vaulting are adorned with *grotteschi* on yellow ground. Damp has much damaged this, the largest extant of Montagna's productions as far as painting al fresco is concerned: in many parts of the frescoes illustrating the life of St. Blaise, the colours have been more or less effaced.[1]

[1] Water colours, executed about 1850 by Signor Carlo Ferrari and now in the Museo Civico at Verona, reproduce these frescoes when in a better state of preservation than the present.

The first of them shows the saint, a strong, white-bearded man with bronzed skin, sitting in front of the grotto, in which he had taken refuge from the persecution of Diocletian, and blessing a group of animals—a lioness, a stag, a fox, a bird perched on the stump of a tree—which, according to the legend, never left him while he continued to bless them. In the background, to the right, is a town by a hill; above, the sky is covered with long-drawn, pale purple evening clouds, as in the *Adoration of the Child* in the Cappella Proto, and often elsewhere in Montagna's frescoes. The head of the saint is very fine, conveying a striking impression of life. The composition, with the saint represented at one end of the space, seated before a rock, recalls that to be met with in the representations of St. Jerome in the wilderness by Basaiti, and also in Montagna's picture on that subject in the collection of Dr. Gustavo Frizzoni of Milan.[1]

The subject of the second fresco seems to be the miracle performed by the saint, when he was conducted to the Praeses, in healing a boy, who was at the point of death through having got his palate pierced by a fish-bone. We see the imposing figure of the saint, as he stands amidst a troop of handsome soldiers and imparts the benediction to the youth, who is kneeling in front of him, and behind whom his mother is seen, also kneeling, and looking up to the saint with a stupid, frightened expression. The scene takes place in a pleasant landscape, showing behind to the right some houses at the foot of a hill crowned by a castle; this portion reminds one of the height on which stands the Castello San Pietro at Verona. The composition in its main lines is quite successful, although the arrangement of the details often offends the eye. It

[1] The saint wears here, as in the second and fourth fresco, a violet cassock, a surplice and a red cloak.



[*Verona, SS. Nazaro e Celso*

THE MARTYRDOM OF ST. BLAISE

should be noted how strangely out of proportion is the figure of the soldier with the shield, to the left of St. Blaise.[1]

The third fresco is the best preserved of the whole series and shows a very rich and forcible colouring. In the foreground the saint is bound to a pillar. Two men are rubbing his naked body with iron combs, while he looks, with an ecstatic expression, towards heaven. The place of torment is in a depression in the floor of a portico; in the upper part of the room are groups of indifferent on-lookers—fine portraits of contemporary Veronese citizens, making us think of the rows of spectators, with which Ghirlandajo fills his frescoes. The torture-scene is full of life, and the architecture so disposed that it accentuates the figure of St. Blaise—a masterly treated nude body.[2]

In the fourth fresco, representing the beheading of St. Blaise, the destruction has been very great : where the head of the kneeling saint ought to be seen, the eye is met by a patch of white plaster ; as through a fog, to the left we get a glimpse of the figure of the executioner, who advances violently towards his victim, brandishing his sword. To the right of this group, a man in armour on horse-back, seen from behind, imperiously stretches his left arm out ; to the left is another horseman, also foreshortened, but from the front and only partly visible. The standards of two legions, on tall staffs, and, further back, a group of buildings stand out against the evening sky. There

[1] Of this fresco a good copy in water-colours, done in 1875 by Herr Eduard Kaiser, has been presented by the Arundel Society to the National Gallery.

[2] The saint has a violet loin-cloth. The executioner to the left wears a yellow jacket, white trousers and deep red stockings ; the one to the right a deep red coat. I am indebted to the courtesy of Marchese A. da Lisca for the photograph from which the reproduction is made.

is a considerable lack of harmony in the composition of the figures.

The lunettes, as already said, each contain the figure of a standing saint in a niche ; the one in the centre shows St. Blaise, in mitre and dark red mantle, seen in *volto di maestà* ; the neighbouring ones, to the left and the right, two young men with palm-branches, probably meant for the two holy youths, Nazarus and Celsus, to whom the adjacent church was dedicated (or possibly for the two boys who were beheaded together with St. Blaise) ; in the four other lunettes there are white-haired and venerable old men deep in thought or fervent prayer.[1]

The *ancona* which originally adorned the high altar of the church of SS. Nazaro e Celso, consisted of two rows of three panels each, the one above the other. The pictures in the lower row were tall rectangles, with full-length figures ; in the central one the Madonna with the Child ; in that to the left St. John the Baptist and St. Benedict, the titular saint of the friars of SS. Nazaro e Celso ; in that to the right, the two patron saints of the church. The upper compartments were smaller, the two outside ones containing half-length figures of saints, *viz.*, in that to the left, St. Blaise and a holy Franciscan bishop, in that to the right, St. Juliana and a Franciscan martyr ; the central compartment showed a *Pietà*. For more than two centuries, this *ancona* was to be seen in the place for

[1] First lunette (counting from left to right) : An old man in deep red cassock, surplice and brown cloak, holding a book with both hands. Second do. : An old man in violet cassock and red cloak, praying. Third do. : A youth, in green jacket and red cloak, holding a palm-branch in his right hand. Fourth do. : St. Blaise (see *supra*). Fifth do. : A youth, in red jacket and green cloak, holding a palm-branch in his right hand. Sixth do. : An old bishop in grey mantle, accompanied by a child. Seventh do. : An old man, in green cassock, surplice and deep red cloak, holding a book with both hands.

which it had originally been intended.[1] Then, in 1771, the monastery of SS. Nazaro e Celso was suppressed and sold by auction; the Benedictine nuns of San Daniele bought it and settled there; and this circumstance proved to be fatal for Montagna's work. The nuns had to make some alterations in their new habitation, so as to render it conformable to the exigencies of the rule of their order, which prescribed total seclusion. Among other things, it was necessary to make a window for communication between the church and the inner choir of the nuns: and the wall was pierced just at the spot covered by the central of the lower compartments of the *ancona*. The panel in question was consequently removed and, after some time, the remainder was taken to pieces.[2] Most parts of the altar-piece are still in the church, namely, the two side-panels in the lower course (which hang on the wall in the right transept) and the central one and that to the right of it in the upper series (which are in the sacristy); the upper left side-panel is now in the

[1] It is mentioned as being there (always attributed to Girolamo dai Libri and very incompletely described) by dal Pozzo (*Le vite de' pittori . . .veronesi*, p. 254; 1718), Lanceni (*Ricreazione pittorica*, i. 242; 1720), Maffei (*Verona illustrata*, iii. 328; 1732), and Biancolini (*Notizie storiche delle chiese di Verona*, i. 245; 1749).

[2] In the account-book of the nuns of SS. Nazaro e Celso (*Antichi archivi veronesi* in the Biblioteca Comunale at Verona) there is on p. 50 the following entry: "1771, 16 settembre.—N. una ferrita pesa lire 182, onze 7, fata con Ferro vechio di ragione delle R.R.M.M., qual Ferriata serve per il Nuovo Fenestron nel Coro al sitto della Pala, a soldi 2 per lira, val lire 18, soldi 5." In 1803, dalla Rosa writes: "L'Ancona in tre partimenti divisa, con la Madonna nel mezzo e due Santi dai lati che soli or sono restati, essendosi nel mezzo fatta una fenestra di Gerolamo dai Libri" (*Pitture in Verona italica ed austriaca*, MS. in the Biblioteca Comunale at Verona, p. 176). Eight years afterwards, the same author mentions the four panels, which are still in the church, as hanging around the choir. ("Pitture nelle chiese matrici di Verona" in *Nuovo diario veronese per l'anno* 1811, p. 29.)

Museo Civico at Verona. The central panel of the lower row is lost.[1]

In the lower compartments, Montagna to a certain extent adopted the scheme used in that great prototype of the Veronese altar-pieces—Mantegna's famous *ancona* in San Zeno.[2] A portico, with pillars connected by architraves, extended through all the said compartments.[3] Their colour-scheme is gay : a profusion of bright colours reigns in the costumes as well as in the architecture, which affords peeps of the clear blue sky. The panels in the upper series are more sombre in tone, with beautifully harmonised colours. Throughout the *ancona* the heads of the saints are full of character ; the *Pietà* is in parts finely composed, and contains a noble figure of Christ, round whose dead body rises the angels' and cherubs' passionate lament.[4]

[1] That I have been able to relate the curious story of this great work of Montagna is due to the information generously offered to me by Dr. Giuseppe Gerola.

[2] Other imitations of it in or from churches at Verona are Francesco Benaglio's triptych in San Bernardino (the whole) and Girolamo dai Libri's *pala* from Santa Maria della Scala, now in the National Gallery (the Madonna). Giovanni Bellini, by the way, also took Mantegna's work for his model in the Frari triptych.

[3] The hanging oranges may also have been suggested by the fruit-garlands in the picture by Mantegna.

[4] Verona. SS. Nazaro e Celso. Right transept. Side panels from the lower row of the *ancona*. Left panel. St. John, in leathern coat and reddish violet mantle opens a book ; St. Benedict, in episcopal robes, holds a book in his right hand and a pastoral staff in his left. Right panel. Saints Nazarus and Celsus, richly dressed as befits their noble birth, wearing sword and spurs. The foremost figure, in olive green jacket, vermilion mantle, violet hose and top-boots, holds a palm-branch in his left hand and raises his right ; the other, in gold brocade jacket, blue mantle and vermilion hose, holds a palm-branch in his right hand and grasps his sword with his left. 2.11 × 0.81. Ph. Lotze. Sacristy. Central panel from the upper row. The body of Christ is upheld in a sarcophagus by two angels, sitting on the border of the sarcophagus, that to the left, in vermilion, gazing towards heaven, that to the right in olive green, looking at the left arm of Christ, which she

Dal Pozzo says that there was in the church of San Sebastiano at Verona, a *pala* by Bartolomeo Montagna, executed in 1507, and representing the Virgin, enthroned between Saints Jerome and Sebastian, which was removed from its original place in 1716 and replaced by another on the same subject by Simone Brentana.[1] The aforesaid picture of Montagna is no doubt identical with one now in the Academy at Venice; the *cartellino*, however, with the painter's signature —which has been retouched—no longer shows the date, which in view of dal Pozzo's statement one may suppose was once written there. We see in this painting, the Madonna, richly dressed, enthroned in a marble hall, under a canopy. She leans her head towards the right, looking at the spectator, whilst with one hand she clasps the Child, who stands on her knee in a position which looks as if He were dancing; He turns His head towards the left, beholding St. Sebastian, who stands fettered to a broken pillar, in a rather awkward position, gazing towards heaven with an

supports. Above, two cherubs, treated in green *chiaroscuro*. Dark background (as in all the panels of this row) Christ three-quarter length, the angels full-length figures. 1.09 × 0.93. Ph. Lotze. Right side panel. St. Juliana, in gold brocade tunic, green cloak and white kerchief holds in her left hand a palm-branch and in her right a chain fastened round the neck of a brown demon, of which the bust is seen. The Franciscan martyr wears over his frock a purple mantle with gold brocade border and holds a palm-branch in his right hand. A curtain, green in the lights, red in the shadows, frames the figures. 1.09 × 0.93; but the picture has been amplified, the original width being only 0.84 m. Ph. Anderson. Museo Civico. No. 076. St. Blaise, in episcopal robes (his mantle being of gold brocade embroidered with red) holds two iron combs in his right hand and a pastoral staff in his left. The holy Franciscan wears a green mantle over his frock and has a bishop's staff in his left hand. The framing curtains are here reddish violet in the lights, green in the shadows. 1.09 × 0.86. Formerly in the collection of Dr. Bernasconi. Ph. Anderson. Crowe and Cavalcaselle, *op. cit.* i. 428 *sq.*

[1] Dal Pozzo, *op. cit.* p. 262.

ecstatic expression, not free from affectation. On the opposite side is seen the severe figure of St. Jerome, in a cardinal's costume, recalling one of the saints in the lunettes at the Cappella di San Biagio. The variety of colour in the architecture, the throne and the Virgin's dress and the bizarre shape of the throne, render the effect of the whole very unrestful. The composition of the figures is, however, quite satisfactory, with the two side-figures, who bend slightly inwards, framing the central group ; and owing to the diverging lines of Mother and Child, there comes into the composition something like the "wave of motion" with which Cima sometimes enlivens his compositions. The colouring is of great vigour and depth. A reminiscence of Giovanni Bellini's *pala* in San Zaccaria at Venice (1505) is probably to be found in the movement of the Infant Christ and perhaps also in the way in which the mantle of the Madonna is falling.[1]

Whether Montagna executed this picture while still at Verona, or after having returned home to Vicenza, so much is certain, that in the summer of 1507 he was back in the latter town, as on July 2 of that year he received payment for works executed in the town hall there.[2]

[1] Venice. Academy. No. 80. The Virgin wears a multi-coloured tunic, a veil, and a dark greenish blue mantle. St. Jerome, in violet cassock, surplice and dark red cloak, holds a book with both hands ; behind him, his lion. On the wall of the portico, between the arches, medallions with reliefs of Adam (left) and Eve (right). Signed on a *cartellino* on the pedestal of the throne :

Opus Bartholom. Montagna

On wood. 2.15 × 1.62. Presented by Signor G. A. Molin. Crowe and Cavalcaselle notice (*op. cit.* i. 433, n. 7) dal Pozzo's above statement, but think the picture in question to be missing and say (*ibid.* i. 431) that the Venice painting comes from San Rocco at Vicenza, having been misled by Magrini's groundless report (*loc. cit.* p. 38). Ph. Anderson.

[2] "[1507] 2 Luglio. Il Montagna riceve pagamento di troni 6, soldi 4 per lavori nel palazzo del comune di Vicenza. Arch. com Prov. lib. II." (*Ibid.* p. 35)

The date of the above year seems further to have been originally borne by a half-length of Christ in the act of blessing, now in the collection of Dr. Fritz Harck of Seusslitz (Saxony) and unfortunately much retouched. The type of the Saviour shows here a notable approach to the Byzantine canon (as in fact the motive : Christ blessing with His right hand and holding a book in His left is a constant one with Byzantine art) ; but the artist has given the large, profound eyes a wonderfully noble and merciful expression, which is lacking in his emotionless, inflexible models.[1]

[1] Seusslitz. Collection of Dr. Fritz Harck. Christ, who wears a light red tunic with yellow embroidery and a dark blue mantle, is seen behind a parapet against a dark background. He is blessing with his right hand, whilst his left rests on a closed book. On a *cartellino*, attached to the parapet, the mutilated signature :

Opus Bartholom. Montagna | [trace of a word] | die 24 Septembris
150 [last figure illegible]

On wood. 0.65 × 0.50. I am indebted to Dr. Harck for information about this work which was first published by him in his article "Quadri di maestri italiani in possesso di privati a Berlino" in *Archivio storico dell' arte*, ser. i. vol. ii. 213 *sq.*—An inventory of the pictures in the sacristy of San Giorgio Maggiore at Venice, dating from 1626 and published by Cigogna (*Delle iscrizioni veneziane*, iv. 349) mentions under No. 16 "La Testa di N. S. giovine in legno . . . opera del Montagna." Pietro Edwards, the well-known *spiritus rector* of Venetian art affairs a hundred years ago, speaks of the same painting in a Report of August 1806 as being dated 1507 (*ibid.* iv. 388), and it is further recorded to have been ceded by exchange to the Venetian art-dealer Celotti (*ibid.* iv. 380). Magrini mentions (*loc. cit.* p. 38) a small picture of the Saviour in the act of blessing, signed "Opus Brmeus Montagna Vincentia die 24 m. Otbres 1507" as belonging in 1850 to Signor Ant. Rotamerendis of Venice. All these statements refer probably to Dr. Harck's panel which was bought by its precedent owner at Venice. We may also remark that the *Anonimo Morelliano* (*Notizia d'opere di disegno*, p. 39) notices in the house of M. Alessandro Cappella at Padua a painting of "la testa del Christo che con la man destra da la benedizione, con la sinistra tiene il libro aperto" by Montagna, which description would fit Dr. Harck's panel but for the "opened book." It corresponds on the other hand exactly with a picture in the

Works of a mature style of rich colouring which may be grouped here are: a fresco representing St. John the Baptist between St. Zeno and a female saint, which originally adorned the Cappella Tanara at San Giovanni Ilarione—the same village in the Val Trissina where the master is to-day represented by the *Madonna between Saints Anthony and John the Evangelist*, formerly in San Lorenzo at Vicenza—and now belongs to the collection of Lady Layard, at Venice [1]; the single figures of Saints Jerome and Paul, parts of an *ancona*, and at present in the Museo Poldi-Pezzoli at Milan; *Christ bearing His Cross*, in the Casa Franco at Vicenza; *Ecce Homo* in the Louvre, and two *tondi* decorating a *cassone* in the Museo Poldi-Pezzoli.

The *Two Saints* in the Museo Poldi-Pezzoli may be said to synthetise all the best qualities of Montagna's art. How striking is the figure of St. Paul, as he stands there, firmly, his right hand resting on the hilt of his sword, and draped in flaming vermilion and brilliant green! A warm-blooded temperament and great force of will lie behind that black-bearded face, whose large, dark eyes are fixed on the spectator with such

collection of Dr. Albert Figdor of Vienna (reproduced in *Blätter für Gemäldekunde*, iii. 185), which, if hardly worthy of Montagna himself, might well be of somebody belonging to his school.

[1] Venice. Collection of Lady Layard. St. John, raised a little above the other figures, in violet leather coat and deep red mantle, points with his right hand towards heaven whilst holding a cross in his left. St. Zeno, in a bishop's robes, blesses with his right hand and has in his left the emblematic angling-rod and a pastoral staff. The unknown female Saint, in mauve bodice embroidered with gold and trimmed with pearls, dark blue skirt and violet mantle with green lining, holds a palm-branch in her right hand and a book in her left. Landscape background. On a *cartellino* on a rock to the left the signature:

Bartholomeus Mon | tanea pinxit

About three-quarter length figures. Crowe and Cavalcaselle, *op. cit.* i. 433. Ph. Alinari.

an earnest, steady look. And what a powerful representation is that of St. Jerome! The muscular old anchorite kneels before the crucifix, shouting with religious ecstasy and just about to strike his breast, which he is uncovering, with a stone; the background is formed by a strangely impressive, gigantic rock-formation. Both pictures are executed with a broad, masterly touch, and the tone is of an extraordinary brilliancy.[1]

The two pictures of the suffering Christ are imbued with a deeply tragic spirit. The one in the Casa Franco at Vicenza shows Him clad in a purple tunic dragging His cross; His beautiful brown-haired head is bleeding under the crown of thorns, His eyes are blood-shot and beneath them the pains endured have left traces in the shape of broad blue lines; His mouth opens slightly in a groan. The glance of noble reproach which His sombre eyes direct towards the spectator is most pathetic. May we assume that Montagna before creating this work had seen the most dignified and much-imitated painting of the same subject by Giorgione, once a treasure of the Palazzo Loschi of Vicenza, which is at present in the collection of Mrs. Gardner at Boston?[2] In the Louvre panel, again, the Saviour looks at us, as He stands naked, with bound hands and a halter round His neck, crowned with thorns and wounded in the side. The head is similar to that in the former picture, although here the expression of pain is less emphasised.[3]

[1] Milan. Museo Poldi-Pezzoli. No. 618. *St. Paul.* No. 617. *St. Jerome.* The saint wears a violet coat. On wood. 1.12 × 0.50. Formerly in the Archinti collection at Milan. Crowe and Cavalcaselle, *Geschichte der Italienischen Malerei*, v. 455. Ph. Anderson.

[2] Vicenza. Casa Franco. Dark background. Bust, about two-thirds of life-size. On wood.

[3] Paris. Louvre. No. 1393. Christ is seen, wearing a violet loin-cloth, against a dark background. Below, to the left, a *cartelline* fastened

The two charming *tondi* which still adorn the beautiful wedding *cassone* for which they were painted are of interest not merely from the artistic point of view but also on account of their subjects. Like so many pictures on marriage coffers, they relate to classical stories about chaste women, who offered edifying examples for the lady who was to be the owner of the chest. The heroines depicted by Montagna are less well known than those represented by other masters on similar occasions (as, for example, Lucretia or Virginia).[1] The right *tondo* shows, in accordance with the tale reported by Valerius Maximus and others,[2] the vestal Tuccia, in order to demonstrate the groundlessness of a charge of unchastity brought against her, carrying water taken from the Tiber, in a sieve, to the Temple of Vesta. The scene is here as in the other *tondo* romantically transferred into the age of Montagna, after the fashion of the Renaissance. We see, in front of the vista of a Venetian canal, the maid hurrying lightly forward, with her hair and shawl flowing behind her, holding in her hands the sieve filled with water; some bystanders look at her, expressing astonishment by their gestures. The other compartment illustrates the story told by St. Jerome, as follows:

"Duillius, qui primus Romæ navali certamine triumphavit, Biliam virginem duxit uxorem, tantæ

to a twig and bearing the signature: Bartholomeus Montagna | fecit. Half-length. On wood. 0.54 × 0.43. *Musée Napoléon III.* Acquired with the Campana collection in 1862. Crowe and Cavalcaselle, *A History of Painting in North Italy*, i. 432 *sq.* Ph. Braun.

[1] They have been identified by Herr Reinhold Köhler ("Erklärung zweier Bilder Bartolomeo Montagna's" in *Kunstchronik*, xxii. 664 *sqq.*).

[2] Valerius Maximus, *Facta dictaque memorabilia*, viii. i. absol. 5. Dionysius of Halicarnassus, *Antiquitates Romanæ*, ii. 69. Pliny the Elder, *Historia naturalis*, xxviii. ii. 12. St. Augustine, *De civitate Dei*, x. 16.

pudicitiæ, ut illo quoque saeculo pro exemplo fuerit, quo impudicitia monstrum erat, non vitium. Is jam senex et trementi corpore, in quodam jurgio audivit exprobari sibi os fetidum, et tristis se domum contulit. Cumque uxori questus esset, quare numquam se monuisset, ut huic vitio mederetur: Fecissem, inquit illa, nisi putassem omnibus viris sic os olere." [1]

Duillius—not represented, however, as an old man—and the dainty Bilia are seen in the foreground, standing on a piazza and speaking with each other. At the end of the open place, to the left, there is a gateway through which opens the prospect of a street; on the right pillar of this gateway we read the inscription: DIXISEM | TIBI NISI | PVTASEM | OMNIBVS | VIRIS OS | OLERE — thus, with slight variations, the words which St. Jerome makes Bilia pronounce.[2]

[1] St. Jerome, *Adversus Jovinianum*, i. 46 (Migne, *Patrologiæ cursus*, xxiii. 275).

[2] Milan. Museo Poldi-Pezzoli. Wooden wedding chest, the front of which is divided into three compartments. In the middle one is a coat of arms (per pale argent and gules a bear rampant sable) which belongs to the Buri family of Verona, as Dr. Gerola kindly informs me; in the side compartments are the above circular pictures by Montagna. R. *tondo*. Tuccia wears a greenish brown bodice, a vermilion skirt and an olive green shawl. Behind her, to the left, a youth in dark green cloak. L. *tondo*. Duillius wears a vermilion cloak and a black cap; Bilia a puce tunic, a dark green mantle and a white kerchief. Ph Anderson. Two *tondi* of the same kind as these, yet detached from their original setting and now in the collection of Sir William Farrer of London, are known to me only from photographs. They are very broadly painted and seem to be of a later date than the sister pictures at Milan. The one relates to the story of the Vestal Claudia—sung by Ovid in the *Fasti* (iv. 305 *sqq.*) and referred to also by St. Jerome in his above work (i. 41)—who, when the ship which brought the image of Cybele to Rome had got aground at Ostia, cleared herself from an accusation of incontinency by pulling it unaided into deep water. The picture represents the sturdy young woman, striding along the quay of a canal and pulling at a rope attached to the prow of a large vessel,

It seems as if one would be right in classing with these paintings one more with which I have not, however, a first-hand acquaintance. The work I am referring to is in the Palazzo Caregiani at Venice. It shows the robust Madonna, solemnly seated, with the Child in her lap, between St. John the Baptist —a type of strong, savage male beauty—who looks at the Infant Christ with deep emotion, and St. Francis, whose good honest face is turned towards the spectator. The figures rise imposingly over the low sky line, in part standing out against the open air. In the composition we note once more how the artist seeks to break the stiffness of the traditional scheme by curves in the side-figures. The colour effect of the whole must be wonderfully rich ; the light is said to be that of the hour of sunset. Is it a fortuitous resemblance, which the figure of St. John shows to the one in Cima's altar-piece for the chapel of the Montini family in the Cathedral of Parma (now in the Gallery there, executed according to Dr. Rudolf Burckhardt about 1507[1]) ?—for there *is* a resemblance : compare the position, the movement of the arms, the light and shade ; the left hand of Montagna's Baptist, with the light streaming through it, again recalls the right one of Cima's Madonna. One could well think, that Montagna on a visit to Venice paid a call on Cima, once his pupil at Vicenza, saw in his studio the altar-piece

whilst turning her sweet, frank face to the spectator. The mass of the ship—which seems slowly to yield to her vigorous efforts —is highly decorative in effect. Two men, standing to the left of Claudia, watch her with astonishment. The other panel represents a marriage scene. Diameter of each, 11½ in. Exhibition of Venetian Art, New Gallery, 1894–95, No. 132 and 134. Berenson, *op. cit.* i. 115 *sq.*

[1] R. Burckhardt, *op. cit.* p. 61.

commissioned by the noble Parmese family and was inspired by it.[1]

[1] Venice. Palazzo Caregiani. The Virgin, in red tunic, white hood and blue mantle, supports with her left hand the Child, sitting in her lap to the right, and holds in her right a prayer-book, with which the Baby is playing. Behind the Madonna, a reddish brown hanging. St. John wears a leather coat and a deep red mantle, which he grasps with his right hand, whilst raising his left. St. Francis has a cross in his right hand and a book in his left. A marble parapet is in front of the figures. Landscape background. Signed on a *cartellino*, on the parapet:

Bartholameus Montag | m pinxit.

The Virgin nearly full-length; the saints three-quarter lengths. On wood. Brunelli, "Opere d'Arte nel Palazzo Caregiani a Venezia," in *L'Arte*, vii. 73 *sqq.* (reproduced *ibid.* p. 74). The group of Mother and Child recalls in many respects that in the *Madonna between Saints Onuphrius and John the Baptist.*

As a less important work of much the same character as those lately dealt with we may note a bust of a female martyr in the Museo Civico at Venice (Sala XV. No. 39.) The saint, in olive green dress and white kerchief, is looking towards heaven, with her right hand on her breast and a palm branch in her left, which rests on a parapet. Dark background. On wood. 0.46 × 0.38. (From the Correr Collection.)

## CHAPTER III

### OLD AGE; EXTANT PICTURES HITHERTO UNMENTIONED; MISSING AND DOUBTFUL PAINTINGS

VERY few dated works have come down to us from the period of more than a decade and a half which lies between the execution (in 1507) of the latest dated picture by Montagna that we have noted and his death, although stylistic evidence goes to prove that his industry was still untiring during that time, which, as we may remember, was full of political disturbance for the Venetian mainland, and particularly Vicenza. Documentary assistance is, indeed, only to be had for fixing the dates of two traceable paintings of those years, completed with no great interval in the evening of our artist's life—in 1520 and 1522. An altar-piece of 1517, which was originally in the church of Breganze (a village to the north of Vicenza), and is mentioned by Magrini[1] and Crowe and Cavalcaselle[2] as being kept in the depôt of the Museo Civico at Vicenza, seems, strange to say, to be at present untraceable. It represented the Virgin and Child between the blessed Bartolomeo of Breganze and St. Paul on one side and Saints Anthony the Abbot and Peter on the other.

[1] Magrini, *loc. cit.* p. 36 *sq.* The signature and the date 1517 are said to be covered by repaint.

[2] Crowe and Cavalcaselle, *op. cit.* i 433 *sq.*

We can trace a further evolution of Montagna as a colourist in some works of a soft tone with a golden light streaming above the horizon from the sunken sun. A fine specimen of this phase of our painter's career is a *St. Jerome* in the collection of Dr. Gustavo Frizzoni of Milan. It is one of those small representations of this saint, which were so popular at that time and of which Basaiti had made a speciality. He is not this time conceived as a rapturous ecstatic. It is a peaceful evening-scene which we witness: the old man sitting by a rock among his books, which he has just finished reading, and looking serenely at the spectator. His faithful lion is couched at his feet. To the right opens a prospect into an idyllic valley, shimmering in golden haze.[1] Closely allied to this picture is another little *St. Jerome* in the Morelli collection at Bergamo. The friendly looking old saint is seen in the left corner, sitting on a natural stone seat in the shade of a venerable tree recalling those which Giorgione is so fond of representing.[2] In the figure of the saint, action and drapery exhibit marked analogies with Dr. Frizzoni's panel. Further back, one sees a quaint and pleasant scene. To the right is a block of monastic buildings; monks are walking about and various animals move amongst them: a stag, a monkey, a feeding horse; a peacock is perched on a roof; near St. Jerome, moreover, two hoopoes are hopping. The sky and the distant mountains show

[1] Milan. Collection of Dr. Gustavo Frizzoni. The saint, who wears a yellow brown cloak and a blue scapular, is seated on a rock, holding his beads in his right hand and a book in his left. On wood. Ph. Montabone. An old copy of this picture is in the Walker Art Gallery at Liverpool (No. 35; as Basaiti; ph. Mansell).

[2] Similar trees occur also in other late Montagnas, as in fact this motive of Giorgione's was generally much imitated.

an effect of sunset which is very elaborate and strong in colour but lacks airiness.[1]

Of an extreme softness, on the contrary, is the colouring throughout the whole of a beautiful picture belonging to Signor Achille Cologna of Milan. It shows the Madonna, with soft, yet regular features, looking at the spectator with a very kind and gentle expression, while holding the Child, who stands on a parapet in front of her.[2] Akin to this work in the type of the Virgin and the action of the Child, as well as in the general characteristics of style, is the *pala* adorning the high altar of Santa Maria in Vanzo at Padua and representing the Madonna enthroned between Saints Peter and John the Baptist to the left and Catherine and Paul to the right, with two angel-musicians sitting at the foot of the throne. In this altar-piece there are, side by side with remarkably fine passages—such as the intensely expressive face of St. Peter—certain weaknesses in the arrangement of the draperies, in the drawing, &c. The figure of St. Paul is an inferior variation of the one now in the Museo Poldi-Pezzoli. The background shows a landscape under a sky glowing with purple

[1] Bergamo. Galleria Morelli. No. 44. The saint, in orange cloak, olive green scapular and violet cap, holds his beads in his right hand and a book in his left. Behind him, to the right, the couched lion. Signed on a *cartellino*, below: "Opus Bartholomei | Montagna." On wood. 0.65 × 0.59. Ph. Anderson. We may inquire whether this or the preceding picture is identical with the one of "St. Jerome seated in the wilderness with a most beautiful landscape by Benedetto Montagna" which dal Pozzo in 1718 describes as belonging to the priest Alessandro Betterle of Verona (*op. cit.* p. 284).

[2] Milan. Collection of Signor Achille Cologna. The Virgin, in green tunic, blue mantle with purple lining, white veil and violet kerchief supports with both hands the Child, who takes hold of her left hand. Landscape background. Signed on the parapet:

OPVS BARTOLOMEI | MONTAGNA

On wood. Ph. Fumagalli.

*Anderson photo.*] [*Padua, S. Maria in Vanzo*

THE VIRGIN AND CHILD WITH SAINTS

and gold; to the right there meets us again the Giorgionesque tree.[1]

Another work by Montagna at Padua is the sixth of the frescoes decorating the Scuola del Santo; we may safely assume that it was executed at about the same time as the *pala* in Santa Maria in Vanzo, with which it displays a great affinity of style.[2] The subject of this fresco is the opening of St. Anthony's tomb in 1350, when the mortal remains of the Saint were about to be transferred to the newly erected chapel in Sant' Antonio at Padua, where they repose still to-day. We see in the oblong space a marble hall and to the left the opened sarcophagus in which the frock-covered skeleton of the *Santo* is lying. To the

[1] Padua. Santa Maria in Vanzo. High altar. The Virgin, in crimson tunic, blue mantle with green lining, white veil and greyish violet kerchief, supports with both hands the Child, who sits in her lap to the right, taking hold of her left hand. St. Peter, in greenish blue tunic and orange mantle, raises his right hand as he looks at the Madonna, while holding a book in his left. St. John, in grey leather coat, points to the central group with his right hand and has a cross in his left. St. Catherine, who wears a rich dress, looks at the Virgin, with her right hand on her breast and a book in her left. St. Paul, in green tunic and red mantle rests his right hand on his sword and holds a book in his left. Of the angels, the left one, playing the *viola da braccio* is in crimson, the right one, playing the lute, in orange. On the floor is an apple, to the stem of which is fastened a *cartellino,* inscribed

"Opus Bartolomei Montagna"

On canvas. The pedestals of the pilasters of the frame contain half lengths of St. Laurence and St. Francis. Brandolese says (*Pitture . . . di Padova*, p. 73) that between these pictures there was originally a third one, since lost. Restored in 1872. Crowe and Cavalcaselle, *op. cit.* i. 427. Ph. Anderson (*pala* only). The following statement of Scardeone, when speaking about the monastery of Santa Maria in Vanzo agrees well with the late date, which our consideration of the style of this work has lead us to assign to it: "ubi est speciosissimum templum aris frequens superioribus annis restitutum pristinæ dignitati ac speciosius reformatum. Anno Domini, M. D. XX." (*De antiquitate urbis Patavii*, p. 92.)

[2] Compare particularly the draperies and the landscape.

right of it kneels the cardinal Guy de Montfort who presided at the ceremony of the translation of the bones. He holds in his right hand the saint's lower jaw, which he caused to be shut in a reliquary which is kept in Sant' Antonio at Padua, and a faithful rendering of which is seen in the fresco behind the cardinal on a pillar. The hall is crowded with people, men and women, most of whom have fallen on their knees.[1] A lively interest in what is going on is apparent; curious boys are climbing over the barrier which borders the room and over which expands the view of a landscape under an evening sky. There are certainly many excellent heads in the crowd; but regarded as a whole, this big jumble of human bodies produces no good effect. Montagna's incapacity for dramatic representation is here especially evident when one remembers Donatello's reliefs on subjects from the legend of the same saint in the neighbouring church.— We know that Titian had completed his part of the decoration of the Scuola in 1511. His activity there may thus well have preceded that of Montagna, and the breadth and softness, which characterise the treatment of the latter's work, be largely due to the example of the wonderful productions of ripe *cinquecento* art, which he in that case had before his eyes while at work.[2]

[1] The man in a cloak of violet silk with fur border, who kneels opposite to the cardinal, is perhaps meant for Jacopo II da Carrara, Lord of Padua, and the richly dressed young beauty, kneeling in the foreground to the right, for his wife Costanza.

[2] Padua. Scuola del Santo. Sixth fresco. 2.87 × 4.41. Ph. Alinari. The *Anonimo Morelliano* says that Montagna painted in the Scuola del Santo, without giving particulars (*Notizia d'opere di disegno*, p. 21). The true authorship of this fresco was, however, for a long time in obscurity. In Patin's *Tabellæ selectæ et explicatæ*, where it is engraved by Hubert Vincent on p. 130 *sq.* we find it described as being "a Domenico Contareno"; here "Contareno" is obviously a slip for "Campagnola." With Rossetti (*op. cit.* p. 84 *sq.*) the artist then

Yet another fresco painting by Montagna at Padua is mentioned by the *Anonimo Morelliano*, namely a figure of St. Justina on the second pilaster to the right in Sant' Antonio.[1] It is no longer visible.

A work, the soft colouring and free design of which clearly indicate a rather late origin, is the grand *pala* adorning the second altar to the left in Santa Corona at Vicenza.[2] We know that its magnificent frame, adorned with sculptures, was completed in 1530 at the expense of the noble lady, Piera Proto, the widow of Bernardo Pagello.[3] This painting serves in the first place for the glorification of St. Mary Magdalen. She is represented in the centre of the composition, standing on a low pedestal and overshadowed by a narrow canopy, which effectively emphasises her figure; behind her opens the spacious vaulted portico and one sees the sky, barred by purple clouds. She is a woman of opulent form and gracious and dignified appearance; in her right hand she holds out her usual attribute,

became—Giovanni Contarini! To the latter the painting in question is also given by de Lazara (in his official catalogue of the paintings in Padua, MS. in the Archivio di Stato at Venice; *cf.* Moschetti, *La prima revisione delle pitture in Padova e nel territorio*, p. 41); by Brandolese (*op. cit.* p. 54); and even by Dr. Bode (J. Burckhardt-Bode, *op. cit.* ii. 846 *sq.*); while Gonzati (*La Basilica di S. Antonio di Padova*, i. 290) and Selvatico (*Guida di Padova*, p. 31) award it to Domenico Campagnola. The attribution to Montagna—warranted beyond any doubt by the style of the fresco—was put forward only by Dr. Frizzoni (*Notizia d'opere di disegno*, p. 21).

*St. Anthony admonishes Eccelino* and *St. Anthony averts a Storm*, which frescoes in the Scuola Crowe and Cavalcaselle (*op. cit.* i. 427, n. 1) hesitatingly connect with Montagna, seem to me too weak for him and may well, with *St. Anthony appears to the Blessed Luca Belludi*, be ascribed to Filippo da Verona. (*Cf.* de Mandach, *Saint Antoine de Padoue et l'art italien*, p. 272 *sqq.*)

[1] *Notizia d'opere di disegno*, p. 15.

[2] Note also the simplification in the treatment of the architecture, according to the requirements of the full Renaissance.

[3] Bortolan, *op. cit.* p. 275.

the vase of ointment, and grasps with the other hand her ample purple robe, bordered with fur, which descends over her golden bodice and dark green skirt; her soft brown hair falls down her shoulders. A court of four saints is attending her. To the left stand St. Jerome and an unknown female saint. The former turns to the spectator, enveloped in a wide mantle of a glowing purple colour and simple and majestic in outline. The type of this peaceful, venerable old man is not dissimilar to the one to be found in the *St. Jerome* of the Morelli collection; whilst the grand flow of lines reminds us of Giovanni Bellini's figure of the same saint in the San Zaccaria altar-piece. The female saint throws her head back, looking rapturously at the protagonist. On the opposite side, corresponding lines meet the eye, although the artist brings some variety into the composition by making St. Monica, the back figure, turn with a loving expression towards St. Augustine, who is seen in profile, clad in episcopal robes, and whose face looks exceedingly refined and intelligent.[1]

[1] Vicenza. Santa Corona. Second altar to the left. *Pala.* The canopy behind St. Mary Magdalen is chiefly dark green. St. Jerome, in violet cassock, surplice and purple cloak, holds a book with both hands; behind him the lion. The unknown female saint, in black tunic and violet kerchief, raises her right hand and has a book and a cloth in her left. St. Monica, in violet tunic and green mantle, holds a crucifix in her right hand and raises her left. St. Augustine holds a pastoral staff in his right hand and a book in his left. Signed on a *cartellino* below, in the middle:

Opus Bartholomei | Montagna

On canvas. Circular top. 4.10 × 2.64. The *predella*, in three parts, illustrates events from the life of St. Mary Magdalen, *viz.* (middle compartment) Christ appears to her after His resurrection; (right side compartment) she speaks to a priest, who met her in the wilderness where she was doing penance; (left side compartment) St. Maximian administers the Communion to her just before her death On canvas. Ridolfi, *op. cit.* i. 141, Boschini, *op. cit.* p. 69, Mosca, *op. cit.* i. 15. Crowe and Cavalcaselle, *op. cit.* i. 432 *sq.* Ph. Alinari.

In immediate connection with this work we have to mention a broadly treated, beautiful piece of colouring, representing the Virgin—brown like an Indian woman—with the Child between Saints Jerome and Francis, in the Museo Civico at Vicenza. The type of the Madonna is closely akin to that of the Magdalen in the picture just dealt with; and her hair also, as in that figure, hangs loosely down under a veil—an arrangement to be met with in no other Madonna of Montagna's.[1]

Some more undated pictures by Montagna are also evidently late works. We may cite: *Three Angel-Musicians*, the fragment of an altar-piece of the Madonna and Saints and now in the Louvre;[2] a *St. Sebastian*, belonging to Signor Antonio Grandi, of Milan;[3] a terribly repainted *pala*, representing

[1] Vicenza. Museo Civico. Sala V. No. 7. The Virgin wears over a gold brocade tunic another one of purple colour and a blue mantle; a white kerchief is thrown round her shoulders; on her head is a jewelled crown. She supports with both hands the Child, who sits on a parapet, which is covered with a dark olive green drapery. He threads His right arm through His mother's kerchief whilst leaning His left hand against a prayer-book lying on the parapet. His head is turned to the right, towards St. Francis, who wears a grey frock; St Jerome is in purple. Behind the Madonna a dark violet curtain. Landscape background. The Virgin half-length; of the saints little beyond the heads is seen. On wood. Formerly belonging to the canon Pietro Marasca.

[2] Paris. Louvre. No. 1394. The middle angel, sitting on a step in front of the pedestal of the Madonna's throne, plays the tambourine; those on the sides, kneeling, play flutes. All the boys wear short coats, of yellow, green and crimson colour, respectively. Signed on a *cartellino* on the pedestal:

Opus Bartholomei | Montagna.

On wood. 0.45 × 0.69. Ph. Braun. Presented in 1878 by M. His de La Salle.

[3] Milan. Signor Antonio Grandi. The saint is bound with his arms behind his back to a tree; he looks with an ecstatic expression towards an angel, in vermilion, who appears above to the

the Virgin and Child enthroned between the two Johns, in the church of Sarmego (a village to the south-east of Vicenza);[1] the altar-piece—also much injured by smoke and repainting—in the Cappella di Santa Catarina in the Duomo of Vicenza, showing the enthroned Madonna, with St. Mary Magdalen and St. Lucy on either side—a rather weak painting with a fluttering play of lines, where we again find, hopping in the foreground, three of those curious hoopoes, which we know from the *St. Jerome* in the Morelli Collection;[2] and a *Holy Family* in the Museo

right. Landscape background. Signed on a *cartellino* below to the right:

Opus Bartholomei | Montagna.

On canvas. 1.41 × 0.85.

[1] Sarmego. Parish church. On the wall to the left. The Virgin in vermilion tunic, blue mantle with yellow lining and greyish blue kerchief, supports with both hands the Child who is sitting in her lap to the left, holding her right hand with both of his. St. John the Baptist, in violet leather coat and vermilion mantle, points with his right hand to the central group and has in his left a cross. St. John the Evangelist, in light blue tunic and yellow mantle with green collar, throws his head back, looking with rapture at the divine persons, while raising his right hand and holding a book in his left. The scene takes place in a marble enclosure. Landscape background. On a step in front of the throne a *cartellino* with the signature:

OPVS BARTHOLOMEI | MONTAGNA.

On canvas. 1.76 × 1.43. The picture formerly adorned the Altare della Misericordia (*cf.* Maccà, *op. cit.* vi. 376). Crowe and Cavalcaselle, *op. cit.* i. 431 *sq.* The action of St. John the Evangelist recalls that of the unknown female saint in the altar-piece at Santa Corona; the group of Mother and Child resembles that in the *pala* at Santa Maria in Vanzo; and the landscape shows the autumn's variety of hues in the trees as in the *Holy Family* of 1520.

[2] Vicenza. Duomo. Cappella di Santa Catarina (the fourth to the left). The Virgin, in vermilion tunic, blue mantle with yellow lining and light blue kerchief, is enthroned in a landscape; she supports with both hands the Child, standing on her right knee and swinging in His right hand a string, to which a bird is attached. St. Mary Magdalen, in bodice adorned with gold, dark green skirt and red mantle, holds the

Civico at Venice. The last-named work shows a beautiful triangular composition—an evolution of the one in the early *Madonna* belonging to Miss Hertz : the Virgin, turned to the right, is worshipping the Child—poor in type and drawing—who sits in her lap and turns His head towards her, caressing her chin with His right hand, while putting the other on the head of St. Joseph, which is visible below, thrown back to behold the Infant Christ with deep devotion.[1]

The two dated works from the last years of Montagna's life, which have been already referred to, remain to be mentioned, in order to terminate this survey of his artistic development. They are : a picture of the Madonna with the Child and the Infant St. John, in the Museo Civico at Vicenza dated May 12, 1520 ; and the altar-piece representing the Adoration of the Shepherds in the *pala*, a *Pietà* between Saints Nicholas of Bari and Anthony the

ointment vase in her left hand and a book in her right. St. Lucy, in bodice adorned with gold, skirt of gold brocade embroidered with red and dark green mantle, presents her eyes on a plate. On a *cartellino* fastened below at the feet of the Virgin, the mutilated signature

ôv . . . BAR . . | MONTAGNA

On canvas. Ridolfi, *op. cit.* i. 141. Boschini, *op. cit.* p. 2. Mosca, *op. cit.* i. 34 *sq.* Crowe and Cavalcaselle, *op. cit.* i. 432 *sq.* The costume of the Virgin and the throne recall the Sarmego picture ; the crude type of the Child is matched by that of St. John in the *Holy Family* of 1520 ; the figure of Magdalen recalls much that in the *pala* at Santa Corona.

[1] Venice. Museo Civico. Depôt. The Virgin wears a vermilion tunic, a dark greenish blue mantle with yellow lining, a white veil and a violet hood, covered with golden hatching. St. Joseph is in olive green. Behind the figures, a vermilion drapery and a parapet. Landscape background. The Virgin's figure is about three-quarter length. On wood. Circular top. 0.805 × 0.565. Presented by Signor Vincenzo Favenza. Ph. Alinari. The colour scheme of the Virgin's costume (but for the hood) recalls the two preceding works ; the golden hatching on the kerchief is to reappear in the *Holy Family* of 1520, as also the motive of the Child's hand placed on the head of St. Joseph.

Abbot in the lunette and scenes from the life of St. Joseph in the *predella*, which work is now in the Cathedral at Cologna Veneta and bears the date March 13, 1522.

The picture at Vicenza, which is much defaced by repainting, cracking of the colour and dirt, shows the Virgin supporting the Infant Christ, who is briskly stepping on to a footstool and leaning towards San Giovannino, who is kneeling before Him and whom He blesses with His right hand, while putting the other on the head of His playmate. Harmony of line is greatly wanting in this composition and the type of the Madonna is rather vulgar and still more that of St. John. The landscape is very peculiar : uneven ground in softly fused green and brown tones, covered with trees, which autumn has tinged with different colours ; further back a town by a river at the foot of mountains with a luminous sky above, the whole in a blue tone.[1]

The altar-piece at Cologna Veneta was ordered on April 21, 1520, by the Scuola di San Giuseppe at Cologna for the price of eighty golden ducats.[2] It

[1] Vicenza. Museo Civico. Sala V. No. 1. The Virgin standing behind a parapet, wears over a red tunic another one of gold brocade with green lining, and a green kerchief hatched with gold. St. John is clad in a puce leather coat. Above the figures a golden canopy. Signed on the footstool :

Opus Bartholomei Montagna pinxit 1520. 12. Mazo.

The two middle figures of the date—as yet unnoticed by any writer —are now almost obliterated ; but the intact nought proves with certainty the date to be 1520. The Virgin half-length. On canvas. Presented in 1864 by Signor Carlo Balzafiori.

[2] This appears from an agreement of November 4, 1521, between Montagna and Lucia, the widow of Francesco Facini, whereby Montagna as compensation for the rest of the payment for the altar-piece receives a piece of land at Cologna. I publish an extract of this document, *infra*, *Documents*, No. 4 ; it is in the *Atti Francesco Zanechini* in the Archivio Notarile of Vicenza. The detailed description of the picture, which

reveals to us the artist as still enjoying the possession of inventive power and technical skill, and is far superior to the painting just dealt with ; its state of preservation is unfortunately not good. The centre of the composition of the *pala* is the beautiful figure of the young Virgin, who is kneeling, joining her hands in prayer to the robust Infant Christ, who lies on the ground in front of her, peculiarly framed in by the ass and the ox, which are seen, rising symmetrically over the lower border of the picture. To the right of the Child, three shepherds have fallen on their knees ; their heads are well painted but the foremost figure is ill-balanced. On the opposite side, St. Sebastian corresponds to this foremost shepherd ; and these two figures fix the base of a triangle, the apex of which is formed by the head of the Madonna. Between the latter and St. Sebastian kneels St. Joseph joining in the general worship ; and to the left of St. Sebastian one can now only faintly make out the figure of Job (?). In the air hover two lovely angels, bearing a scroll inscribed with the Gospel message. Behind, to the right, is a picturesque ruin, overgrown with shrubs and creepers ; to the left of it opens a prospect over a plain, where shepherds tend their flocks and through which the cavalcade of the Magi approaches. Very interesting is the *predella*. The nuptials of the Virgin give the artist a pretext for showing us a gay company of young ladies and gentlemen of the period. In the panel of the Presentation in the Temple he most unexpectedly finds space for a very original, broadly treated view of a

it contains, is not quite correct ; and it would seem from the terms used, as if the altar-piece already at that time had been handed over to the officials of the scuola, which, however, the date inscribed on it contradicts. The above piece of land was immediately let on lease by Montagna (*cf.* the said *Atti*).

river valley bordered by high mountains. The most beautiful picture of the series is that of the Flight into Egypt. It is essentially a landscape at nightfall, of an extraordinarily harmonious colouring: to the left is a dark wood, opening into a field in brown and green tones, bordered far back by bluish green mountains over which a faint reflex of the vanishing day still is seen. In the foreground, Joseph hurries forward, dragging along the ass, on which the Virgin sits, tenderly clasping the Child to her heart. Behind follows the ox—a quaint motive, probably inspired by the *Flight into Egypt* in Dürer's *Marienleben*.[1]

In the Archivio Notarile at Vicenza, there are two wills of Bartolomeo Montagna, one dating from October 5, 1521, the other from May 6, 1523. If we except a meagre marginal note in the earlier one, telling us that Francesco Zanechini, the notary who drafted both deeds, was honoured with "unum quadrum Virginis Mariæ," they give us no information about his works. As regards the characters of Barto-

[1] Cologna Veneta. Cathedral. Second altar to the right. *Pala*. The Virgin wears a crimson tunic, a blue mantle with yellow lining, a veil and a violet kerchief. A green cloth is spread under the Child. Of the shepherds, the foremost and middle one, in lilac jacket and green mantle, is praying, as is also the right one, who wears a green jacket and a red mantle; the left one, in violet jacket, shades the eyes with his right hand and has a staff in his left. St. Sebastian wears a violet loin-cloth, and St. Joseph a vermilion tunic and a pale purple mantle with green collar. Signed on a *cartellino* below in the middle:

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On canvas. Lunette. The body of Christ, who has a white loin-cloth, is supported by two angels, kneeling on a parapet, the left one in green, the right one in reddish violet tunic and brown mantle. St. Nicholas of Bari, in a bishop's robes, holds in his right hand a book with three golden balls on it and a pastoral staff in his left; St. Anthony, in grey frock, holds a staff, from which hangs a bell. Crowe and Cavalcaselle, *op. cit.* i. 433 *sq.* It seems as if the *Presentation in the Temple* also would show some influences from the corresponding representation in Dürer's *Marienleben*.

lomeo and his son Benedetto they make, on the other hand, some rather interesting revelations.[1] To the later will the clerk adds a note in which it is recorded that Montagna died on October 11, 1523.[2] The painter was, as he had decreed in both his wills, buried in the church of San Lorenzo at Vicenza.

There has not been any opportunity of mentioning hitherto the following pictures, which are attributed to Montagna and are preserved to our day, but of which I have not seen so much as even a trustworthy reproduction:

Bergamo. Collection of Signor Frizzoni-Salis. *Madonna.*[3]

Englewood, New Jersey. Collection of Mr. Dan Fellows Platt. *Madonna.*[4]

[1] Benedetto appears as a person of loose habits, whilst Bartolomeo emphatically pleads the cause of morality, which indeed well agrees with the spirit in which his works are conceived. In the first will he constitutes his "legitimate and natural son" Benedetto his sole heir, and subsequently Benedetto's male offspring, but only if legitimate. The second will designates Benedetto the heir of Bartolomeo's whole property, with the exception of 150 ducats which are left to the former's natural infant son Giuseppe. This time it is, however, not only stipulated that Benedetto's property can be inherited by legitimate sons only, but also, that if the woman he marries is not of good reputation, he shall be himself deprived of his inheritance. And there follows this final moral injunction to Benedetto: "Quia ipsius testatoris firma et inconcussa sententia et oppinio est et semper erit quod prædictus Benedictus filius, si nubere voluerit, quod nubat mulieri honestæ vitæ bonæ condictionis et famæ."

[2] "Nota quod die Dominica XI: a mensis Octobris suprascriptus prædictus testator ex hac vita migravit . . ."

[3] Berenson, *The Venetian Painters*, p. 116.

[4] According to the information kindly given me by Prof. Cavenaghi.

London. Collection of the Duke of Norfolk. Single figures of Saints Bartholomew and Augustine, originally forming the insides of the shutters of the organ in San Bartolomeo at Vicenza.[1] What has become of the outer paintings, which represented the Annunciation, is not known to me.[2]—Collection of Lady Horner. *St. Gabriel.*[3]

Montecchio Maggiore (a village to the west of Vicenza). Congregazione di Carità. *Madonna.*[4]

Sorio (a village to the south-west of Vicenza). Parish church. *The Virgin and Child enthroned between Saints George and Benedict.*[5]

[1] London. Collection of the Duke of Norfolk. Both saints are represented as standing under an arcade in a room, which behind opens through a window towards a landscape. St. Bartholomew (on the left shutter) in green tunic and white mantle, holds in his right hand a knife and in his left a book. St. Augustine, in episcopal robes, is reading. On canvas. 112 × 55 (in.). From the Ricchetti and Cavendish-Bentinck collections. Exhibition of Venetian Art, New Gallery, Nos. 36 and 45. Mr. Berenson attributes these pictures to Francesco da Ponte the Elder (*The Study and Criticism of Italian Art*, i. 117).

[2] In the Museo Civico at Vicenza there are copies in water-colours of both sides of the shutters, executed in 1834 by Signor Bartolomeo Bongiovanni, when the pictures in question still were in San Bartolomeo. Hence we can state, that the outside of the right shutter showed the Virgin, in red tunic, blue mantle, and violet kerchief, standing before a *prie-dieu*, whilst on the left shutter one saw the white-clad angel Gabriel advancing along a wall, with his right hand raised to salutation and a lily-branch in his left—apparently a very beautiful figure. The organ shutters in San Bartolomeo are noticed only by Mosca (*op. cit.* i. 5).

[3] London. Collection of Lady Horner. "Small full-length winged figure standing in a landscape towards right, holding lily-branch in left hand; the right pointing upwards. Panel 15½ × 10½ in. From the W. Graham collection" (Catalogue of the Exhibition of Venetian Art, New Gallery, 1894-95, p. 8). Mr. Berenson (*op. cit.* i. 116) thinks this a work of Michele da Verona.

[4] On wood. *Elenco dei principali monumenti . . . nella provincia di Vicenza*, p. 12.

[5] Ruined and cut at the sides. *Elenco dei principali monumenti . . . nella provincia di Vicenza*, p. 27.

I do not even know the present whereabouts of the following pictures, which are, however, sure to be still in existence as they are mentioned by comparatively recent writers:

Castelfranco. Tescari Collection. *The Dead Christ seated on the Tomb between the Virgin and St. John* (1870).[1]

Cheltenham (near). Thirlestaine House. Collection of Lord Northwick. *Procession to Calvary* (1859).[2]

Genoa. Collection of Signor Federico Mylius. *Madonna* (1873).[3]

Paris. Collection of M. Goldschmidt. *Madonna* (1898).[4]

Venice. Collection of Signor Clemente Bordato. *The Virgin and Child enthroned between Saints*

[1] Half-lengths. On canvas. 0.80 × 0.86. *Oggetti di belle arti appartenenti alla famiglia Tescari di Castelfranco Veneto*, p. 51. The date in parenthesis denotes when the painting was recorded (or last recorded) as being in the place referred to.

[2] Waagen, *Treasures of Art in Great Britain*, iii. 201: "An excellent picture by this rare Vicenza master. Here erroneously called a Mantegna." Purchased for £27 6*s*. by a certain Mr. Bennett at the Northwick sale in 1859 (Redford, *Art Sales*, ii. 238). Crowe and Cavalcaselle, *op. cit.* i. 433, n. 2: "canvas, with figures half-size of life, reddish in flesh tone."

[3] "The Virgin and Child in a landscape; half-length, less than life-size, wood; originally, as it appears, very beautiful, but the figures are injured and retouched." (*Cf.* Crowe and Cavalcaselle, *Geschichte der italienischen Malerei*, v. 460.)

[4] The Virgin supports the Child, who is standing on a parapet adorned with a frieze representing naked children. She wears a red tunic, a mantle embroidered with gold and a crown in relief; the Child a greenish tunic and shoes. Above, in the corners, draperies in red and gold. Landscape background. The Virgin half-length. On wood. 0.34 × 0.24. From the Rinecker collection. *Catalogue des tableaux . . . composant la collection de M. G——*, p. 56, No. 82. Realised 1280 francs at the Goldschmidt sale (Paris, May 14, 1898).

*Nicholas of Bari and Lucy* (1858)[1]; *Madonna* (1858).[2] —Collection of Signor Felice Schiavoni. *Madonna* (1871)[3]; *St. Sebastian* (1881).[4]

Vicenza. Collection of Signor Jacopo Cabianca. *Madonna* (1871).[5]—Casa Tressino. *Madonna* (1871).[6]

[1] The Virgin is seated in front of a green drapery. St. Nicholas, in episcopal robes, holds a book with three balls on it in one hand and a pastoral staff in the other. St. Lucy wears a red mantle which she grasps with her left hand while presenting with her right, her eyes on a plate. In the background a mountain view. On the base of the throne the inscription: MATER $\overline{\text{IHV}}$ CXTI, and under the figures of the saints the initials T. V. and T. N. respectively. On wood. 1.70 × 1.80. Mentioned by Boschini (*op. cit.* p. 41) as being in a room at the extremity of the cloisters of Santa Maria dei Servi at Vicenza. Zanotto, *Quadri scelti posseduti da Clemente Bordato*, p. 28. I understand from Professor Cavenaghi that in 1907 this picture belonged to an art-dealer in Florence.

[2] The Virgin supports with both hands the Child, who stands on a parapet and blesses the spectator. Landscape background. Below the signature: Hopus Bartholomei Montagna. On wood. 0.36 × 0.30. Formerly owned by the Chiericati family of Vicenza, then by Signor Sorio of Marostica. Zanotto, *op. cit.* p. 30.

[3] "Virgin and Child in a landscape, arched panel in a pillared frame of the period, in oil, and a little raw. This is feebly treated as if with the assistance of Benedetto, and reminds us, as all poor Montagnas do, of the Cotignola." Crowe and Cavalcaselle, *A History of Painting in North Italy*, i. 434, n. 3. No longer mentioned in the catalogue of the Schiavoni collection published by Sernagiotto (*Natale e Felice Schiavoni*, p. 635 *sqq.*). Could this picture be identical with the *Holy Family* in the Museo Civico at Venice?

[4] *Ibid.* p. 636. Identical with the picture belonging to Signor Grandi?

[5] "The Infant is seated on the parapet before the Virgin. Two openings in the back-ground expose a view of sky and landscape; wood, oil, figures half the size of life." Crowe and Cavalcaselle, *op. cit.* i. 434, n. 3.

[6] "Virgin and Child in a landscape, inscr.: 'Opus Bartolomei Montagna,' panel, much injured." *Ibid.*

The following is a list of works, recorded in ancient writings to be by Montagna, which are at present missing, or the identity of which with preserved paintings can not be proved, and which have not been mentioned above :

Arzignano (a village to the west of Vicenza). San Giuseppe. A picture (1813).[1]

Bassano. San Francesco. Altar of the Conception, *pala*[2]; Altar of St. Laurence, *pala*.[3]

Padua. Collection of Marco Mantova Benavides. *Madonna* (half-length). (First half of the sixteenth century).[4]

Vicenza. Cathedral. Above the pew of the Compagnia di San Giuseppe. *The Virgin and Child between Saints Joseph and Bonaventura* (1676).[5]—San Biagio. On the entrance-wall, by the first altar to the left. *The Virgin and Child enthroned between Saints Nicholas the Bishop and John the Baptist* (at the Madonna's feet two angels playing the lute and the violin) (1676).[6]—Santa Corona. *The Blessed Albertus Magnus with the Virgin speaking to him and St. Thomas Aquinas kneeling in adoration of the crucified Saviour*, painted on canvases, forming the shutters of the organ. The work had been ordered by the Chiericati family.[7]—San Giacomo. Chapter-house.

[1] Maccà, *op. cit.* iii. 101.

[2] Lugo, *Origine delle chiese di Bassano*, MS. in the Biblioteca Comunale at Bassano, p. 75, as stated by G. d. B., *loc. cit.* p. 4, n. 7. The confraternity of the Immaculate Virgin obtained in 1498 from the town council of Bassano a subsidy for the erection of the altar. *Ibid.*

[3] Lugo, *op. cit.* p. 85. The Compostella family had in 1497 undertaken to construct the altar. G. d. B., *loc. cit.*

[4] *Notizia d'opere di disegno*, p. 68.

[5] Boschini, *op. cit.* p. 7. Mosca (*op. cit.* i. 30) mentions at the same place a picture by the Vicentine eighteenth century painter Antonio de' Pieri.

[6] Boschini, *op. cit.* p. 92.

[7] Bortolan, *op. cit.* p. 285, apparently on the authority of some document. No earlier author notices these paintings.

*The Virgin with the Child, crowned by two angels and between Saints John the Baptist and James the Greater* (1676).[1]—San Girolamo. Above the entrance of the church on the outside. Fresco of St. Jerome "studying in a beautiful landscape" (1676).[2]—Santa Maria degli Angeli. First altar to the left. *St. Sebastian between Saints Roch and Bellinus; above, the Virgin and Child with Saints Francis and Anthony of Padua on either side* (1779).[3]—Scuoletta di Santa Barbara. Altar to the left. *The Virgin and Child between Saints Job and Gothardus* (1779).[4]—House of the Gualdo family. Frescoes, the work of Bartolomeo and Benedetto.[5] In the picture collection there were also works by them, *viz.*, (1) *Christ in the Temple at the Age of Twelve Years;* (2) a series of four paintings: (a) *The Building of Carthage and the Marriage of Aeneas and Dido;* (b) *The Rape of the Sabines and the Concluding of the Peace thereafter;* (c) *The Passage of the Red Sea and the Death of the Egyptians;* (d) *The History of Abigail and David.*[6]—House of the lawyer Girolamo Maroe. A devotional painting (1648).[7]

[1] Boschini, *op. cit.* p. 108.

[2] *Ibid*, p. 83. The church was completely rebuilt in the eighteenth century.

[3] *Ibid.* p. 74 *sq.* Mosca, *op. cit.* i. 61.

[4] Boschini, *op. cit.* p. 121. Mosca, *op. cit.* i. 26.

[5] According to a description of the Casa Gualdo at Vicenza, quoted by Magrini, *loc. cit.* p. 40 *sq.*, Bartolomeo, together with Benedetto, painted the Virgin and Child under an arch at the end of the portico near the studio; to the right of this painting he portrayed Diana and to the left Minerva; at the opposite end, Flora and Ceres; and along the portico, Pomona, Victoria, and Fama. Alone he executed *al fresco* on the front of the house a painting of St. John the Baptist doing penance in the desert, with Christ and the disciples in the background. Niccolò Basilio states in his description of the same house, dating from 1644, that there was yet another fresco by Bartolomeo, representing St. Jerome. *Cf.* [Panizza] *Il Museo Gualdo di Vicenza . . . descritto da Nicolò Basilio*, p. 10.

[6] *Ibid.* p. 12.

[7] Ridolfi, *op. cit.* i. 142.

Vicenza (near). Santa Maria Maddalena. Ante-room of the sacristy (but originally above the high altar). *The Virgin and Child between Saints John the Baptist and Jerome on one side and Saints Mary Magdalen and Mary, the wife of Cleophas, on the other* (1760)[1].

[1] Sajanelli, *Historica monumenta ordinis Sancti Hieronymi, congregationis B. Petri de Pisis*, ii. 234. In this connection we may notice the miserable remains of the frescoes by Montagna, which once adorned the chapel to the left of the choir of San Lorenzo at Vicenza. Those on the wall to the right of the entrance were divided into two compartments, the upper representing the Crucifixion of St. Peter, the lower the Beheading of St. Paul. The latter only "subsists," transferred to canvas by very inexpert hands and now in a most ruined state. The scene is a piazza with an elaborate setting of buildings; in the foreground, to the left, four men surround St. Paul, who is stretched on the pavement. To the right of this group, a young soldier, a man on horseback and an onlooker. Further back some more figures. On the wall to the left were painted the figures of Saints Paul and Peter on either side of a monument, and various figures above. Of the latter nothing can now be seen; the figure of St. Paul is but faintly discernible, whilst the plaster on which the upper part of St. Peter was painted has fallen off from the bricks. *Cf.* Boschini, *op. cit.* p. 105 *bis.* Mosca, *op. cit.* i. 56 *sq.* Crowe and Cavalcaselle, *op. cit.* i. 432 *sq.* As to the following missing paintings, the ancient authors are not unanimous in giving them to Montagna.—Vicenza, San Bartolomeo. Fourth chapel to the left. Mosca says (*op. cit.* i. 7) that the frescoes on the roof are by Montagna, while Boschini (*op. cit.* p. 88) describes them and the altar-piece (already missing in Mosca's time) as being "su lo stile di Giovanni Speranza." The altar-piece in question represented in the *pala* the Virgin and Child enthroned between Saints John the Baptist and Augustine to the left and Jerome and Bernard to the right, in the *predella* the Baptism of Christ and the Nuptials of the Virgin, and in the top-piece the *Ecce Homo.*—San Felice. First above altars in the church, then in the ante-room of the sacristy. Four pictures on wood, *viz.*, (1) *The Massacre of the Innocents;* (2) *The Madonna between Saints Felix and Fortunatus;* (3) *Saints Florianus, Simplicianus, Prudentia and Perpetua;* (4) *Some other Saints.* Boschini, *op. cit.* p. 125: Bartolomeo Montagna. Ridolfi, *op. cit.* i. 141 *sq.*: Benedetto. —San Tommaso. High altar. *The Virgin and Child enthroned between Saints Thomas and Augustine and Two Donors.* Boschini, *op. cit.* p. 53: Montagna. Ridolfi, *op. cit.* i. 119 *sq.*, Mosca, *op. cit.* i. 124: Fogolino.

There exist several pictures which show a great affinity with Montagna's style, yet which at the same time raise in me doubts as to their really being by him. About a number of paintings which have been ascribed to Montagna, we can say with certainty that they are not products of his brush. The following works are to be noticed in this connection :

Berlin. Kaiser Friedrich Museum. *The Virgin and Child enthroned between Saints Homobonus*—giving alms to a kneeling beggar—*and Francis*. Behind the latter, on a smaller scale, a kneeling Franciscan monk ; above his clasped hands, a little hill, covered with coins, and crowned by a cross—an emblem of the pawn-offices. This figure represents the blessed Bernard of Feltre (1438–94), the great organiser of *Monti di Pietà*. In the very foreground, in the centre, a quite small figure of St. Catherine. Altar-piece from San Marco at Lonigo. The group of the Madonna with the Infant Christ is a repetition of that in the *pala* of 1499 at the Brera. This picture stands now before our eyes as a work which, through its forcelessness of colour, deficiency of drawing and poorness of types, is absolutely incompatible with our notion of Montagna during that phase of his ripened powers to which—if to any phase of his career—the stylistic qualities of this painting would compel us to assign it. But is all this perhaps due to the repainting, which the *pala* in question has undergone to such a great extent —as also the circumstance that the pattern of the Virgin's tunic both in colouring and design is different from those used by Montagna ? Be this as it may—where in the work of Montagna is there a parallel to the awkward, gradual diminishing of the scale of the figures ? To conclude : in the present state of things I do not venture to accept this work as an authentic Montagna—it seems to me as if it might well be a

school-piece or perhaps a *Werkstattbild*, that is to say, a painting executed in the *bottega* of the master chiefly by his assistants though under his supervision and with his partial collaboration.[1]

Venice. Academy. *The Man of Sorrows adored by Saints Sebastian and Roch.* Originally in San Rocco at Vicenza. Knowing the severe, dignified Christs of Montagna, are we to think that this fat, I might almost say jolly, face could have been created by him? How insignificant is the face of St. Roch too! For Montagna in his maturity—of whom the picture no doubt in many respects reminds us—the drawing seems too nerveless, the colouring too lacking in force and richness throughout the painting. Indeed, I think old Boschini was quite right when describing this work—considered as a genuine Montagna by all modern writers on it—as being merely "sullo stille di Bartolomeo Montagna."[2]

[1] Berlin. Kaiser Friedrich Museum. No. 44. The Virgin wears a tunic with blue and red ornaments on golden ground, a blue mantle lined with crimson and a violet kerchief. St. Homobonus is represented "con veste rossa e stola all'uso veneto all'antica" (Ridolfi). St. Francis in greyish brown frock, holds a cross in his right hand and a book in his left. St. Catherine, with palm-branch and book, wears a green tunic and a crimson mantle. Landscape background. On the pedestal of the throne (as in the aforesaid Brera picture) the letters M[ater]. D[omini]. Signed below in the middle:

OPVS [Christian name effaced by repainting] MONTAGNA

On canvas. Rounded above. 2.03 × 1.57. Mentioned by Ridolfi (*op. cit.* i. 142) as being above the Altar of the Conception in San Marco, at Lonigo. Subsequently in the Solly collection which in 1821 was acquired by the Berlin Museum. Crowe and Cavalcaselle, *op. cit.* i. 431. Ph. Hanfstaengl. The catalogue of the Berlin Museum is wrong in saying that the *predella* of this picture is in the Museo Civico at Vicenza.

[2] Venice. Academy. No. 78. Christ, crowned with thorns and wounded, is standing, opening His arms, on a low pedestal; He wears only a white loin-cloth, like St. Sebastian, who is folding his arms over his breast. St. Roch, in grass-green jacket, lined with violet, grey hose,

Highnam Court. Collection of Sir Hubert Parry. A *pala*, showing a very majestic, though quite simple composition : a solemn colonnade of grave and devout male and female saints—Bernard of Siena, Peter, John the Evangelist, Magdalen, Francis, Bernard of Feltre—stretching on both sides of the throne of the Madonna, who is worshipping the Child lying in her lap. This picture, though no longer intact, produces a very pleasing effect of colour, exhibiting as it does a fine, novel harmony of oranges and greys. The play of light and shade is elaborate, the central group being relieved by strong light concentrated upon it. This painting bears the signature of Montagna and the date 1497, neither of which look convincing. It is no doubt to a marked degree Montagnesque, yet at the same time it presents differences from our artist's style—compare the shape of the hands, the draperies. I feel some suspicion that it might be one of the finest efforts of Giovanni Speranza. The characteristic hands, with long and stiff fingers, are to be paralleled in that master ; compare the *pala* in the church of San Giorgio di Velo d'Astico ; the type of the Virgin looks like a maturer form of the one to be found in the last-named picture, which, moreover, is recalled like Speranza's altar-piece once in Santa Chiara at Vicenza[1] by the narrow canopy of the Madonna and the high wall behind, and so on. I

vermilion mantle and top-boots, clasps his hands ; the pilgrim's staff is leaning against his right shoulder. A green canopy with ornamented borders rises above Christ ; behind, a parapet. On wood. 1.83 × 1.61. Mentioned as hanging on the wall in San Rocco at Vicenza by Ridolfi (*op. cit.* i. 141), Boschini (*op. cit.* p. 115), and Mosca (*op. cit.* i. 115). The first gives it to Montagna, while Mosca keeps to Boschini's definition of the authorship. Crowe and Cavalcaselle, *op. cit.* i. 431. Ph. Anderson.

[1] Untraceable since 1866, when it was exposed for sale in the Scuola di San Rocco at Venice. *Cf.* da Schio, *Memorabili*, MS. in the Biblioteca Comunale at Vicenza, xv.

hope to return to this interesting matter on another occasion.[1]

London. National Gallery. *The Virgin and Child.* In colour-scheme, draperies and motives (the landscape, the Child holding a cherry) akin to such pictures as Sir William Farrer's and Miss Hertz's *Madonnas* and *The Virgin adoring the Child* from San Bartolomeo at Vicenza. The position of the Infant Christ's legs is the same as in the Bergamo panel. The landscape is certainly pleasing; but how unattractive are the faces of both the Madonna—strangely reddish violet in the flesh-colour—and the Child! How forceless the lines of the Virgin's mantle and hood around her head! How awkwardly the Child has been placed on the huge Bible! That this painting should have any nearer affinity with Speranza—as once suggested by Dr. Frizzoni [2]—I do not see; it is to me most probably the work of some nameless imitator of Montagna.[3]

[1] Highnam Court, Gloucester. Collection of Sir Hubert Parry. The Virgin, seated under a chiefly orange-coloured canopy, is in red tunic, greenish blue mantle and violet kerchief; the Child wears a green coat; St. Bernard of Siena is pointing with his right hand upwards at a star; St. Peter, in olive-green tunic and orange mantle, is praying St. John, in green, holds a book; St. Mary Magdalen, in yellow, the vase of ointment; St. Francis raises his right hand and has a cross in his left; the blessed Bernard of Feltre holds in his right hand an orange-coloured banner on which is painted the Man of Sorrows—another emblem of the pawn-offices. All the monastic saints wear the grey frock of the Franciscans. The scene is a marble enclosure. Landscape background. Below, in the middle is a *cartellino* on which rests an apple and which is inscribed:

Op Bartolomei | Montagna | 1497

On canvas. 82 × 69½ (in.). Bought in Venice by Mr. T. Gambier Parry in 1850–60. Winter Exhibition of the Royal Academy, 1902 (No. 154).

[2] Frizzoni, *L'Arte italiana nella Galleria Nazionale di Londra*, p. 46, n. 1.

[3] London. National Gallery. No. 802. The Virgin, in tunic of gold brocade, embroidered with red, white hood and blue mantle, supports

Vicenza. Museo Civico. *The Virgin nursing the Child between Saints Jerome and Francis.* A piece of strong, beautiful colouring, certainly akin to Montagna; but the mask-like faces, the awkwardness of the Child, its peculiar cork-screw ringlets and the feeble drawing of the Virgin's right hand, seem clearly to assign it only to the school of the master.[1]

Piazzola sul Brenta. Collection of Count Camerini. *St. Sebastian and a Holy Bishop.* To judge from a photograph this cannot be anything but the work of some mediocre follower of Montagna.[2]

Rome. Picture Gallery of the Vatican. *Pietà.* A composition of four figures: Nicodemus, Joseph of Arimathea and Mary Magdalen assembled round the dead Saviour. The latter rests on the edge of a marble sarcophagus, the noble head with closed eyes leaning backwards; Nicodemus, standing behind, is supporting the body, while on the opposite side of the picture the weeping Magdalen is rubbing the left hand of the Master with ointment taken from a vase

with her right hand the Child and holds forth in her left a cherry. The Child is seated on a book with red cover, lying on a parapet, and has in His left hand a cherry. Landscape background (to the left an *arco naturale*). The Virgin half-length. On wood. 25 × 21½ (in.) Formerly in the collection of Count Carlo Castelbarco at Milan. Bought in 1869 from Signor Giuseppe Baslini of Milan. Ph. Hanfstaengl.

[1] Vicenza. Museo Civico. Sala V. No. 5. The Virgin, in purple tunic, white veil and blue mantle lined with green, is seated in front of a black hanging. The Child, lying on a green cushion in her lap, holds in His right hand a bird. St. Jerome, in purple cloak, holds a book; St. Francis, in grey frock, a cross. Olive-green background. The Virgin three-quarter length, the saints half-lengths. On canvas. Ph. Alinari.

[2] Piazzola sul Brenta. Collection of Count Camerini. St. Sebastian stands with his arms behind his back, tied to a column. The bishop raises his right hand in benediction and grasps his mantle with his left (much as St. Sigismund in the Brera picture of 1499). Both are within a marble enclosure. I am indebted to Prof. Andrea Moschetti for communicating to me a photograph of this picture.

which is held by Joseph of Arimathea, an imposing figure, towering behind her. The scene is pervaded by a sentiment of the most profound and solemn grief; and no description can convey an idea of the wonderful harmony of the composition. The original beauty of the colouring is still uneclipsed by the many alterations due to time and restorers.

The suggestions of authorship made with respect to this wonderful picture, vary greatly. The official attribution, which is also Selvatico's,[1] labels it a Mantegna. Crowe and Cavalcaselle recognise in it the style of Giovanni Bellini during that phase of which the crowning achievement is the *Coronation of the Virgin*, originally in San Francesco at Pesaro, now in Sant' Ubaldo in the same town.[2] Morelli considers it as being "probably a copy, executed by Giovanni Bonconsigli of Vicenza after a lost picture by his prototype Bartolomeo Montagna."[3] Signor Adolfo Venturi[4] and the eighth edition of Jacob Burckhardt's *Der Cicerone*,[5] revised by Dr. Bode, pronounce themselves in favour of Bartolomeo Montagna. Recently Signor Lionello Venturi has returned to the vexed question, expressing the opinion that the picture in the Vatican is the work of an unknown and clever pupil of Giovanni Bellini, whose style at the period of the works at Pesaro he imitates.[6]

As to the attribution to Montagna, I disagree emphatically. The composition is far beyond our artist's powers, the forms are not his nor the colouring,

[1] Selvatico in Vasari, *Le vite de' più eccellenti pittori, scultori ed architettori*, ed. Milanesi, iii. 421 *sq.*

[2] Crowe and Cavalcaselle, *op. cit.* i. 156 *sq.*

[3] Ivan Lermolieff [Morelli], *Die Galerien Borghese und Doria Panfili in Rom*, p. 357 *sq.*

[4] A. Venturi, *Vaticana Galleria*, p. 24.

[5] J. Burckhardt-Bode, *op. cit.* ii. 722°.

[6] L. Venturi, *op. cit.* p. 375.

and then, in feeling the Rome panel is infinitely richer than anything by the master of Vicenza. I am equally at a loss to find in it any greater affinity with Buonconsiglio. With Mantegna it shows certain points of contact, such as—to quote the words of Crowe and Cavalcaselle—"the substantial breadth and rigidity in Joseph of Arimathea, Nicodemus or the masculine Magdalen." Yet the rich, harmonious colouring alone prevents the assumption that Mantegna could have been the author of the picture under discussion. If, as I trust, it will be recognised as a work of the painter, to whom I ascribe it, the Mantegnesque traits will be easy of explanation; and we shall then also have in the most ancient known attribution one example more of a confusion, which often happened in the olden days of criticism.

For I fully adopt the theory of Crowe and Cavalcaselle—namely that we are here concerned with a work by Giovanni Bellini of nearly the same date as the Pesaro altar-piece. The richness and elevation of feeling point to him, as well as the colouring, the types, the forms—everything. The beautiful and peculiar effect of the setting sun, touching the heads of the two uppermost figures, is met with also in the Pesaro picture. Joseph's tunic shades from reddish violet into green similarly to the mantles of Christ and St. John the Baptist (on the pilaster to the left) at Pesaro. The rich chocolate brown of the costume of the Magdalen returns in that of St. Catherine (the uppermost figure on the pilaster to the left) at the same place. The aureolas are identically treated in both works, and the strong local colours in the costume of Nicodemus are paralleled more than once in Giovanni Bellini's earlier pictures. As to the types, most striking similitudes to those at Pesaro are afforded by Joseph (*cf.* Paul) and Nicodemus (*cf.* Jerome). The

type of Mary Magdalen again may be compared with that of the Madonna by Giovanni Bellini, formerly in the Contarini Collection, dated by Crowe and Cavalcaselle on account of its technique close to the Vatican picture. A close affinity exists between the hands in the *Pietà* and the Pesaro *pala*.[1] Finally the folds of the drapery round the legs of Christ are similar in the two paintings.

The circumstances that there exist free copies of the Vatican panel by artists from the Romagna (one, by Girolamo da Cotignola in the Gallery of Budapest, another, by Marco Palmezzano, oddly enough in the Museo Civico of Vicenza) and that, before coming to Rome, it adorned the Palazzo Aldrovandi at Bologna (its fate can be traced back no farther) seem further links connecting it with the Pesaro altar-piece. Whether we assume that it was originally somewhere in the Romagna—as would seem to me most likely—or that it was at Bologna from the beginning, our presumptions are always concerned with places more or less near to Pesaro; and thus the probability of the two works having been bespoken the one not long after the other grows still greater. If with Mr. Fry[2] we suppose that Giovanni Bellini travelled to Pesaro for the sake of executing the altar-piece at San Francesco there, we may think that he was commissioned to paint the *Pietà* while staying in that town or during the journey, of which Mr. Fry finds reminiscences in the Naples *Transfiguration*. And should the hypothesis of Bellini's sojourn at Pesaro seem superfluous, we can always imagine that the *Pietà* was commissioned as a consequence of the fame which the *Coronation of the Virgin* won for its author in those parts.

Having thus produced what I should think to be

[1] Note also Christ's hand on His knee in either picture.

[2] Fry, *op. cit.* p. 27.

fairly conclusive proofs in favour of the theory, that the picture in the Papal collection is from Giovanni Bellini's brush, I should like to add, in further confirmation of it, the following. In looking through Jacopo Bellini's sketch-book in the Louvre, I was at once struck, when arriving at page 59 r°., by the kinship which the drawing of the *Pietà* to be found on that page exhibits to the painting we have just been discussing. Jacopo has represented the dead Christ, turned to the left, with the head leaning backwards; the body is supported from behind, in an upright position, by John, whose head is visible to the left of that of the Saviour. Both figures are in the sarcophagus. Behind it, to the left, kneels Mary Magdalen, lifting the Redeemer's right hand to her lips as if to kiss it. To the right of the group of Christ and Nicodemus stands the bald, long-bearded Joseph of Arimathea, wringing his hands, yet composed, erect, in silent sorrow, with his eyes cast down. Of the single figures about as much is seen as in the Vatican painting. To my eyes, the germ of that wonderful composition lies in this portion of Jacopo's drawing (which shows four more figures), and this, of course, can but strengthen my conviction that the panel now under consideration is by the son of Jacopo. On all grounds adduced, I do not feel a moment's hesitation in declaring the *Pietà* of the Pinacoteca Vaticana a work of Giovanni Bellini; and I think it is to be counted among the most inspired works of that supreme genius.[1]

Finally, the following group of pictures:

(1) Vicenza. Signor Gasparoni. *The Virgin and Child enthroned between Saints Sebastian, Jerome and Francis to the left, and Lucy, John the Baptist and Roch*

[1] Rome. Picture Gallery of the Vatican. On wood. 1.0 × 0.8. Ph. Anderson.

*to the right; in the air, Cherubs and Angels* (1907). Dated 1509. Originally above the high altar of Santa Maria della Grazie at Arzignano.[1]

(2) Vicenza. Museo Civico. A *predella* in three parts with subjects from the life of St. Blaise. The *pala* which it originally accompanied, is missing at present; its place was above the high altar of San Biagio at Vicenza, and it represented the Virgin and Child between St. Blaise to the left, kissing the feet of the Infant Christ, and the adoring St. Francis to the right, and furthermore a holy Bishop and St. Anthony of Padua on one side and Saints Bernard and Bonaventura on the other.[2]

(3) A little panel in the same gallery with two holy

[1] Vicenza. Signor Gasparoni (1907). The Virgin is enthroned in a vaulted hall with an apse behind. Clad in a dark red tunic, a greenish blue mantle and a yellow kerchief, she holds the Child with both hands. St. Sebastian wears a green loin-cloth and has his hands bound behind his back. St. Jerome, in a cardinal's robes, holds in his right hand the model of a church. St. Francis has a cross in his right hand and presses his left to his heart. St. Lucy, in crimson tunic and mantle of gold brocade, embroidered with vermilion, presents her eyes. St. John, in green mantle, points to the central group with his left hand while holding a cross in his right. St. Roch, in yellow jacket, greyish blue mantle and vermilion hose, points with his right hand to a wound in his breast and has a pilgrim's staff in his left. A hemicycle of cherubs surrounds the Madonna; higher up, two angels are hovering, and in the openings of the apse two more appear, making music. Two large garlands are hanging from the roof in the foreground. On the pedestal of the Madonna's seat the date M D VIIII. On wood. Circular top. About 2.82 × 1.96. Mentioned by Maccà (*op. cit.* iii. 101) as being in the above church. He ascribes the picture to Montagna and omits the five in the date; Magrini follows him (*loc. cit.* p. 35).

[2] Vicenza. Museo Civico. Sala V. No. 18. First compartment (counting from left to right): The saint sits in the wilderness among the wild animals. Second do. He is tortured. Third do. He is beheaded together with two boys. On wood. 0.22 × 2.65. Bequeathed in 1825 by Countess Paolina Porto-Godi. Ridolfi (*op. cit.* i. 141), Boschini (*op. cit.* p. 94), and Mosca (*op. cit.* i. 9) notice the altar-piece in question; all give it to Montagna, and Crowe and Cavalcaselle accept it as a work by him (*op. cit.* i. 432 *sq.*).

Franciscans, said to be Saints Bernard and Anthony of Padua, apparently part of some altar-piece, perhaps the last-mentioned one.[1]

(4) Stuttgard. Picture Gallery. *The Virgin and Child between Saints Claire and Catherine, with three Angels above.*[2]

A most distinct kinship exists between the types, the draperies and the modelling in all these works, and they agree also exactly with those of the frescoes by Domenico Morone and his school in the refectory of the monastery of San Bernardino at Verona. Note also the affinities of the Virgin's celestial escorts in the pictures owned by Signor Gasparoni and the Stuttgard Gallery and in the fresco of the Madonna in the above-mentioned refectory.

[1] Vicenza. Museo Civico. Sala V. No. 12. Two holy Franciscans in a landscape, each holding a book. On wood. 0.38 × 0.35. Bequeathed in 1825 by Countess Paolina Porto-Godi.

[2] Stuttgard. Picture Gallery. No. 509. The Virgin places a wreath on the head of St. Claire, who is kneeling (like St. Catherine) and holds a spray of lilies in her right hand and an apple in her left. The Child puts a ring on the finger of St. Catherine, who has a palm-branch in her right hand. The middle one of the angels (of whom the bust only is seen) holds a crown over the Madonna; the others are praying. Landscape background. On canvas. 0.985 × 0.923. Formerly in the Barbini-Breganze collection at Venice, which in 1852 was purchased for the Stuttgard Gallery. Zanotto (*Pinacoteca Barbini-Breganze*, p. 106) ascribes it to Montagna. Crowe and Cavalcaselle suggest (*op. cit.* i. 435, n. 2) that Benedetto might be the author. Ph. Hoefle (Augsburg).

## CHAPTER IV

### DRAWINGS CONNECTED WITH BARTOLOMEO MONTAGNA

BAYONNE. Musée Bonnat. No. 139. *The Virgin with the Body of Christ, surrounded by Saints.* A fragment.

The Virgin is seated on a marble throne, in front of a curtain, holding with both hands the body of Christ. Close by this group, two holy women are kneeling on either side: to the left, St. Mary, the wife of Cleophas, wailing and clasping her hands; to the right, St. Mary Magdalen, looking towards heaven, and raising her hands in lamentation. Nearer to the spectator there were formerly, on both sides, other figures of standing saints; but at present one sees to the left only a portion of a figure of St. Christopher, whilst to the right there are represented Saints John the Baptist and John the Evangelist, turning their heads towards each other; the former points with his right hand towards the right and has a cross in his left, the latter holds the chalice. Behind, there is a barrier over which a landscape is seen. The present lower border of the drawing cuts the foremost figures somewhat below their knees; it mutilates also an old inscription under the central group, which, as it appears, described one of the Bellini as the author. On paper; pen and bistre, washed with grey. 0.14 × 0.18. Collections, Marquis de Lagoy (mark), Desperet (mark).

The Montagnesque character of this interesting piece is distinctly visible in the landscape and in the draperies; whilst the group of the Virgin and Christ at once makes us think of the *pala* and the fresco in the church of the Madonna del Monte. The quality seems to me, however, not worthy of Montagna himself and rather to betray some less gifted follower of his.

BERLIN. Kupferstichkabinet. 5059. 2000–1902. *St. Sebastian.*

The saint is bound with his hands behind his back, to a tree; he is looking ecstatically towards heaven. Rocky ground. On vellum; pen and bistre; the body of the saint washed with Indian ink, the rest with bistre. 0.262 × 0.164. Collection, von Beckerath. Reproduced in *Zeichnungen alter Meister im Kupferstichkabinet der K. Museen zu Berlin*, i. pl. E.

Corresponds very nearly—though in the inverse sense—with the figure of the same saint in the San Bartolomeo high-altar-piece.

CAMBRIDGE. Fitzwilliam Museum. *St. Sebastian.*

The saint stands on the rocky ground fettered to a tree, with his hands behind his back. Cut at the sides. On paper; pen and bistre; washed with bistre, heightened with white. 0.253 × 0.065. Collection, Kerrich. Reproduced in the Vasari Society's fourth portfolio, pl. 9.

The massive build of the body, the firmness of the feet planted at right angles to each other on the ground, the sharp contrasts of light and shade as seen on the legs are points of distinct kinship with the figure of the martyr in the San Bartolomeo high altar-piece.

FELDSBERG. Collection of Prince Liechtenstein. *The Risen Saviour.*

Christ is seen, partly clothed in a mantle, raising His right hand in benediction and holding in His left the banner of victory. On bluish grey paper; brush and Indian ink, heightened with white. The mantle has been covered with violet colour. 0.365 × 0.233. Collections, W. Taylor (mark), J. Whitehead (sale at Helbing's, Munich, June 19, 1897, No. 9). Formerly attributed to Boltraffio. First given to the School of Montagna and reproduced in Schönbrunner and Meder, *Handzeichnungen alter Meister*, iv. pl. 433.

A drawing of strong and solemn, if not very spiritualised character—just like that of Montagna's art generally.

The drapery is Montagnesque after the fashion

of the master's later work and shows many points of contact with the Munich drawing (see *infra*, p. 109 *sq.*). The round and fleshy forms may also be paralleled in the later productions of Montagna. The action of Christ and the disposition of the mantle resemble those in the engraving on the same subject, by Benedetto Montagna (compare also the drawing 1895—9-15—1376 in the British Museum, to be discussed *infra*, p. 105 *sq.*). This drawing thus at any rate stands very near to Montagna.

FLORENCE. Uffizi. *The Virgin and Child.*

The Virgin is seated holding the Child, who sits in her lap to the right, blessing with His right hand. In the upper right corner the inscription: Gio$^{i}$. Bellini Ven$^{o}$. The Virgin about three-quarter length. On greenish blue paper; brush and Indian ink; heightened with white. Formerly considered a work by Giovanni Bellini. Morelli assigned it to Montagna (Ivan Lermolieff, *Die Galerie zu Berlin*, p. 100, n. 1). Reproduced by Alinari.

The figure of the Virgin is in many respects strikingly similar to that in the *Madonna* belonging to Signor Achille Cologna of Milan. Compare the bend of her head and movement of her right arm, her costume and the folds of the left side of her mantle and her right sleeve. The feebleness of drawing—note the Virgin's hands!—makes me, however, doubt whether this drawing would not be more properly assigned to one of his imitators than to Montagna himself.

FLORENCE. Uffizi. *St. Sebastian.*

The saint stands bound to a tree with his hands behind his back; he is writhing with pain, turning his head to the right and looking towards heaven while lifting his right foot from the ground. On paper; pen and bistre; washed with bistre, heightened with white. Reproduced by Alinari.

The anatomy and the position of the arms (which closely resemble that in the figure of St. Sebastian in the San Bartolomeo high-altar-piece as well as in

the single figure of that saint belonging to Signor Antonio Grandi of Milan) testify in favour of the attribution to Montagna. Moreover, the leaves are similar to those occurring in a drawing on the same subject at Turin which there are reasons for giving to our artist (see *infra*, p. 111); and the technique is often paralleled in him and his school. Nor is the violently contorted movement in itself an evidence against Montagna's authorship: compare the St. Sebastian in the *pala* from San Sebastiano at Verona, now in the Venetian Academy.

FLORENCE. Uffizi. *Saints Nazarus and Celsus.*

Below, to the left, the inscription: Vettorio Scarpaccia Veneziano. On paper; silver point, heightened with white. Ph. Brogi.

A weak copy of the right side panel in the lower row of the *ancona* of SS. Nazaro e Celso at Verona.

LILLE. Musée Wicar. No. 58. *The Virgin and Child.*

On the footstool of the Virgin the inscription: I. BEL . . . On greenish paper; brush and bistre, heightened with white. 0.335 × 0.220. Formerly assigned to Giovanni Bellini. In Morelli's opinion by Montagna. Ivan Lermolieff, *Die Galerien zu München und Dresden*, p. 153. Ph. Braun.

Agrees—but for trifling details—with the central part of the altar-piece once in San Sebastiano at Verona, at present in the Academy at Venice. But whether this is a study by the master or a copy seems very difficult to decide.

LONDON. British Museum. Print Room. 1902—6-17—1. *Male Head.*

Full face, slightly thrown back. On paper; black chalk, heightened with white. 0.248 × 0.155. Collections, Bertini, Habich. Ivan Lermolieff [Morelli], *op. cit.* p. 154. Reproduced in Eisenmann, *Ausgewählte Handzeichnungen älterer Meister aus der Sammlung Edward Habich zu Cassel*, i. 6, and in the Vasari Society's first portfolio, pl. 27.

*Vasari Society photo.*] [*British Museum*

MALE HEAD

Apparently a study for the figure of St. John the Baptist in the fresco belonging to Lady Layard, although differently lighted. The drawing shows a far greater force of pathetic expression than the painting and is no doubt the noblest one by Montagna that is preserved.

LONDON. British Museum. Print Room. 1895—9-15—762. *The Virgin and Child.*

The Virgin is seated, supporting with both hands the Infant Christ who is standing on her left knee, raising His right hand with the gesture of blessing. Somewhat cut above. On greenish paper; brush and Indian ink, heightened with white. 0.298 × 0.193. Collections, Sir Thomas Lawrence (Woodburn's mark), Robinson, Malcolm. Attributed by Robinson to Bramantino (*Descriptive Catalogue of . . . the Collection of John Malcolm of Poltalloch, Esq.* p. 113).

A dignified composition and of rich *chiaroscuro* effect. In the types, the draperies, the disposition of the Virgin's fingers, the affinity with Montagna's style is evident. The composition has some points of contact with that of the central group of the painting at the Certosa di Pavia. (Could this drawing possibly reproduce the lost middle compartment of the *ancona* of SS. Nazaro e Celso at Verona, to which we found the Certosa picture to be so closely allied in style?) There are, however, such marked deficiencies in the draughtsmanship that it seems quite justifiable to describe this drawing merely as belonging to the school of Montagna, as is done at the British Museum.

LONDON. British Museum. Print Room. 1895—9-15—1376-1389. *Christ, the Twelve Apostles and a Prophet.* A series of fourteen drawings.

1376. Christ, in red tunic and blue mantle, blessing with His raised right hand and holding a book in His left. 0.207 × 0.092.

1377. St. Peter, in greenish blue tunic and brown mantle, holding the keys in his right hand and a book in the left. 0.206 × 0.091.

1378. St. Andrew, in red tunic and green mantle, holding with both hands his cross. 0.207 × 0.090. The attitude is somewhat similar

to that of the figure of the same Saint in Mantegna's engraving, *The Risen Christ between Saints Andrew and Longinus* (B. 6.)

1379. St. James the Greater in brown tunic and blue mantle, holding a pilgrim's staff in his right hand and a book in his left. 0.205 × 0.091.

1380. A youth (St. John the Evangelist ?) in blue tunic and red mantle, holding a book in his left hand and grasping his mantle with his right. 0.208 × 0.087.

1381. St. Bartholomew, in lilac tunic and white mantle, holding a knife in his right hand and a book in his left. 0.203 × 0.091.

1382. A bald, long-bearded man (St. Paul ?), in red tunic and green mantle, in which his left arm is wrapped whilst his right hand presses a book against his breast. 0.206 × 0.091.

1383. A young man (St. Thomas ?) in brown tunic and lilac mantle, raising his left hand with two pointed fingers, while holding a book in his right. 0.206 × 0.091.

1384. A short-bearded man, in red tunic and green mantle, which he grasps with his right hand across his breast while holding a book in his left. 0.205 × 0.090

1385. A young man, in green tunic and red mantle, with a book in his left hand and pointing with his right. 0.205 × 0.091.

1386. A short-bearded man (St. Mark ?) in red tunic and blue mantle, blessing with his right hand and holding a book in his left. 0.205 × 0.092.

1387. A young man, in brown tunic and blue mantle, holding a book in his left hand. 0.206 × 0.089.

1388. A bald, bearded man, in lilac tunic and brown mantle ; his left arm is wrapped in the latter and presses a book against his breast, 0.207 × 0.091.

1389. A short-bearded man, in green tunic, red mantle, blue cap and socks, holding a large scroll in his left hand and raising his right. 0.197 × 0.092.

All on vellum, outlined in bistre and washed with water-colours. These drawings being somewhat irregularly cut, I have always stated the dimensions of the larger borders. Formerly mounted, together with sixteen drawings by different hands in an old scrap-book, described by Mr. John Malcolm in 1876 as having been brought from Italy three or four years ago and added to his collection (*Cf.* Robinson, *op. cit.* p. ix). On the first page of the said scrap-book (now British Museum, 1895—9-15—1375) the inscription : Bologna addi 11 Februarii 1617 Originali Belissimi disegni del pittore Mantegna et altri . While in the Malcolm collection, the above fourteen drawings were considered as being probably by Giovanni Bellini (*ibid.* p. 271). Dr.Ludwig ascribes them to the glass painter Giovanni Antonio Licinio da Lodi as he thinks their style to be analogous with that of the portion of the stained glass window in SS. Giovanni e Paolo at Venice, which is

the work of Licinio, while he awards the series of sibyls and prophets, formerly in the same scrap-book as these drawings, to Mocetto, Licinio's collaborator in the above window ("Archivalische Beiträge zur Geschichte der venezianischen Malerei" in *Jahrbuch der königlich preussischen Kunstsammlungen*, xxiv. *Beiheft*, p. 48 *sq.*). At the British Museum the drawings under discussion are at present labelled "School of Montagna."

I admit that there might be some reason for connecting these drawings with Licinio's window paintings as Dr. Ludwig does, but I see little evidence for that writer's thesis about the author of the sibyls and prophets. On the other hand, the said drawings remind me very strongly of Montagna by the general character of the draperies and by particulars such as the frequently occurring loops formed by the neck-borders of the tunics (compare, for instance, St. Bartholomew in the San Bartolomeo high altar-piece) or the wrapping up of the arms in the mantles (in 1382 and 1388; compare St. Mary Magdalen in the *Virgin adoring the Child* from San Bartolomeo and Benedetto Montagna's engravings, *The Risen Saviour* [No. 12] and *St. Catherine* [No. 43]); further by the anatomical structure, the types, the three-parted hands and the attitudes.

London. British Museum. Print Room. 5211—Vol. 2.—No. 8. *Three Male Saints in a Landscape.*

In the centre of the foreground, a saint, throwing his head backwards and looking towards heaven, while raising his right hand. To the left, another, blessing with his right hand; to the right, a third saint, leaning his left hand upon a staff. All wear mantles, which leave their breasts uncovered, and which they hold up with their left hands. Farther back, other figures; in the distance, mountains. On paper; pen and bistre. The drawing has in the course of times been cut into three pieces, each comprising the figure of a saint, marked (from the left to the right) g. 56, g. 57, g. 58 (and besides 14), and measuring 0.12 × 0.068, 0.122 × 0.059, 0.12 × 0.062, respectively. Collection, Fawkener. Ascribed at the British Museum to Montagna.

Dr. Meder calls my attention to the affinity existing between this drawing and the one in the Albertina (S. V. 15) representing Christ on the Mount of Olives and nowadays ascribed to Marco Basaiti.[1] Similar in both pieces are the technique, the rapid way of drawing the faces, the trees with delicate leaves, the craggy mountains, the formation of the ground. The draperies in the London drawing differ, however, markedly from those in the Vienna one, being more broken and sculptural; and those of the figures in the foreground are moreover executed with a care and finish unparalleled in the Albertina piece. A third pen and bistre drawing which deserves to be mentioned in this connection is a sheet with landscape sketches on either side, now in the British Museum (1900—5-16—1), where it is attributed to Cima. We note in it the same shape of trees, ground and mountains as in the previous drawings; whilst the London one is more particularly recalled by the trees and buildings, with which the mountains in the background are interspersed, as well as by the figures seen at different distances in the landscape.[2]

London. British Museum. Print Room. Pp. I. No. 21. *Saints John the Baptist and Benedict.*

On blue paper; silver point. 0.29 × 0.15. Collections, Mariette (mark), Payne Knight. Formerly attributed to Giovanni Bellini. Ph. Braun.

A careful drawing after the left side compartment of the lower row of the *ancona* of SS. Nazaro e Celso at Verona.

London. British Museum. Print Room. 1895—9-15—784. *St. Peter.*

[1] Reproduced in Schönbrunner and Meder, *op. cit.* iii. pl. 257.

[2] The affinity between the London "Cima" and the Vienna drawing has already been noted by Dr. Ludwig (see R. Burckhardt, *op. cit.* p. 125).

On grey prepared paper; silver point; pen and bistre; heightened with white. 0.270 × 0.117. Collections, Sir Anthony Westcombe, Robinson, Malcolm. Considered by Mr. Robinson (*op. cit.* p. 121) the work of Domenico Morone.

A copy from the figure of St. Peter in the altar-piece at Cartigliano.

LONDON. Collection of Mr. C. Fairfax Murray. *The Drunkenness of Noah.*

To the left of the centre of the drawing, Noah is seen, seated on a rock. By threading his left arm between the branch and the trunk of a dead tree, he has got a support for his incapable body; his beautiful, long-bearded head has sunk forward; he is fast asleep. One of the good sons is kneeling on the rock to the right of his father, covering his nakedness. To the left, another one is standing, looking at what is happening with pain, raising his left hand. At the corresponding place to the right Ham is seen pointing at Noah. Rocky background. In the lower right corner an old inscription: Albor Dür. On vellum; pen and bistre; washed with purple. Reproduced in Murray, *A Selection from the Collection of Drawings by the Old Masters formed by C. Fairfax Murray*, pl. 56.

That this very remarkable drawing is by Montagna seems evident from the landscape, the types, the hands, the draperies and the composition. For a hypothesis concerning the purpose of it, see *supra*, p. 7, n. 3. It has nothing to do with a picture of the same subject attributed to Giovanni Bellini and at present in the Galerie Gigoux at Besançon, as I conclude from a sketch of the latter work, kindly sent to me by M. P. Giacomotti. I hear there was a contemporary replica of the above drawing for sale in 1907 at Messrs. Colnaghi's.

MUNICH. Kupferstichkabinet. *The Virgin between two Angels.*

The Virgin stands on some clouds, with her arms outstretched looking towards heaven. To the left of her, an angel is holding a scroll, to the right, another is looking up to the Madonna, with her right hand on her breast. The latter figure is less finished than the others.

In the lower right corner the mutilated inscription : Bartolomeo Mon. On greenish blue paper ; brush and Indian ink, heightened with white 0.380 × 0.271. Collections, Count Gelozzi or Gelosi (mark), Stengel. Formerly ascribed to Fra Bartolomeo. The attribution to Montagna was proposed by Morelli (Ivan Lermolieff, *op. cit.* p. 153). Reproduced in Schmidt, *Handzeichnungen alter Meister im Königlichen Kupferstichkabinet zu München*, vii. pl. 135.

The draperies and the hands are decidedly Montagnesque ; yet there is such a faultiness of proportion in the build of the Virgin's interminable body, such a poorness in her type, that it is perhaps more prudent to consider it the work of some follower of our artist.

Oxford. Library of Christ Church College. *Head of the Virgin.*

Full face head of the Madonna under a hood, inclined to the left. Marked in the lower right corner : f. 16. On paper ; black chalk. 0.290 × 0.208. Stained by grease. Collection, Guise. Formerly attributed to Francia. Restored by Morelli to Montagna (Ivan Lermolieff, *op. cit.* p. 153 *sq.*). Reproduced in Colvin, *Drawings of the Old Masters in the University Galleries and in the Library of Christ Church, Oxford*, ii. pl. 31.

A work of great softness in treatment and expression, coming close in type, costume and the inclination of the head to many of Montagna's *Madonnas*, although it does not exactly correspond with any one of them.

Paris. Louvre. No. 1981. *Three Ladies in Conversation.*

The chief figure is that of a young lady who stands turning her head towards another young lady standing to the right of her. The former is indicating with her right hand something happening outside the scene, while her companion raises her right hand in astonishment. Both wear elegant costumes. Between these two figures is seen the bust of an old woman, looking at the spectator with a somewhat malicious expression. In the left upper corner is written : " Dosso da Ferrara " ; and above the chief figure : " la duchessa." The drawing has been cut above to the right. On greenish paper ; brush and bistre ; heightened with white. 0.316 × 0.230. Collection, Jabach (mark). Ascribed by the Louvre authorities to Dosso Dossi. Morelli recognised in it the

style of Montagna (Ivan Lermolieff, *Die Galerie zu Berlin*, p. 100). Ph. Giraudon.

We are distinctly reminded of the female figures and the style of drapery in the later work of Montagna, as exemplified by the fresco in the Scuola del Santo at Padua and the altar-pieces at Santa Corona and the Duomo at Vicenza. The action of the figures reveals a close kinship with the group of women to the right in the first-mentioned work; we have perhaps here a study for it, which was abandoned when the composition received its final shape.

PARIS. Louvre. *The Risen Saviour.*

Attributed in the Louvre to Bartolomeo Montagna. See *infra*, p. 137, under Benedetto Montagna.

PARIS. Louvre. Collection His de La Salle. No. 71. Studies for a *Christ at the Column, &c.*

Officially labelled "Bartolomeo Montagna." See *infra*, p. 204, under Buonconsiglio.

TURIN. Royal Library. *St. Sebastian.*

The saint stands tied to a tree with his arms bound in front of his body. Crying with pain, he looks towards heaven. Rocky ground. On vellum; pen and bistre; washed with bistre. Ph. Anderson.

The reasons why I think that this drawing may be ascribed to Montagna are: the head of the saint is conceived very much like that of the angel to the left in the *Pietà* in the *ancona* of SS. Nazaro e Celso at Verona; the structure of the body reminds us of our painter, as does also the technique.

WINDSOR. Royal Library. *Head of the Virgin.*

On paper; black chalk; heightened with white. 0.345 × 0.250. This and the following drawing were first given to Montagna by Morelli (Ivan Lermolieff, *Die Galerien zu München und Dresden*, p. 154). Reproduced in Ricci, "I disegni di Oxford" in *Rassegna d'arte*, v. 77.

A wonderful study—swiftly and dexterously fixed on the paper—for the head of the Madonna in the *pala* of 1499, now in the Brera, with which it corresponds minutely, although breathing a far greater charm of innocence and purity.

WINDSOR. Royal Library. *Male Figure holding a Globe.*

A youth, sitting on a sculptured marble chair in a somewhat contorted attitude is holding a globe with both hands. On the back, the inscription: Gian: Bellino. On blue paper; brush and Indian ink, heightened with white. 0.315 × 0.220.

The angular draperies and the robust limbs fully warrant the attribution to Montagna. Compare also the chair with the carved female sphinxes at the angles with that to be seen in the Bergamo panel.

# PART II

## BENEDETTO MONTAGNA

# CHAPTER V

## THE PAINTER

LITTLE is known about the life of the painter and engraver Benedetto Montagna. An old, often-repeated error is that he was the brother of Bartolomeo Montagna; but there can be no doubt that he really was the son of this master.[1] The date of his birth is wrapped in obscurity. It has been supposed that he was born as early as about 1470,[2] on account of the statement by Magrini, that Benedetto is men-

[1] Bartolomeo Montagna by his two wills constituted his legitimate and natural son Benedetto his sole heir. The *Anonimo Morelliano*, a contemporary of the artist, records that a chapel in Sant' Agostino at Padua was decorated with paintings by "Benedetto Montagna, the son of Montagna" (*Notizia d'opere di disegno*, p. 80). Niccolò Basilio writes in 1644: "A questo tempo ancora, ma più morbido, il Montagna, padre e figlio . . ." ([Panizza] *Il Museo Gualdodi Vicenza . . . descritto da Nicolò Basilio*, p. 12); and in the description of the Galleria Gualdo quoted by Magrini ("Elogio di Bartolomeo Montagna" in *Atti dell' Imp. Reg. Accademia di Belle Arti in Venezia, dell' anno* 1862, p. 40) we read: "Operò il Montagna in casa nostra molte belle cose . . . Sotto del portico vicino allo studio con il figlio Benedetto . . . dipinse" &c. The false description of Benedetto as the brother of Bartolomeo originates so far as I know with Ridolfi (*Le maraviglie dell'arte*, i. 140, 142); Boschini (*I gioieli pittoreschi, passim*) is under the same mistaken impression as are a great many writers after these. Vasari does not mention Benedetto. There is documentary evidence for the existence of only one brother of Bartolomeo, the goldsmith Baldissera (see *supra*, p. 6); and I do not see any need whatever for assuming, as Dr. Frizzoni suggests (*Notizia*, p. 81), the existence of two Benedettos: the one, engraver and brother of Bartolomeo, the other, painter and Bartolomeo's son.

[2] Lippmann, *Der Kupferstich*, p. 77.

tioned in 1490 as master in the painters' guild ;[1] but as we have seen above,[2] this statement appears to lack foundation, and it is quite probable that Benedetto's birth took place considerably after the former date. An engraving, dated 1514, cannot be ascribed to him with full certainty ; and thus the first known, unquestionable information about him is that to be had from his father's earlier will of 1521. He was no child at this time as is clear, for instance, from the facts that in 1522 he is recorded to have painted a chapel in Sant' Agostino at Padua with frescoes,[3] and that the second will of Bartolomeo, dating from 1523, shows Benedetto as the father of an illegitimate son, Giuseppe, who had, however, not yet attained his majority.[4] On the other hand, unlike his brothers, Filippo and Paolo, we do not find Benedetto mentioned in records of payment relating to works by Bartolomeo and dating from about 1500; and this might be due to his having been then of a rather tender age. He was no doubt domiciled at Vicenza, though we must assume that he at least once spent some time in Padua. The latest documentary date of any work of his is, as far as I know, 1541 ; but Magrini says that he was still living in 1552.[5] Count da Schio tells us that he had a son called after the grandfather Bartolomeo, who witnessed a document on January 8, 1559.[6]

We may well suppose that Benedetto had some share in the late productions of Bartolomeo (as exemplified by, let us say, the *Madonna between Saints Mary*

[1] Magrini, *loc. cit.* p. 34.
[2] *Supra*, p. 5, n. 2.
[3] See *infra*, p. 117 *sq.*
[4] See *supra*, p. 83, n. 1.
[5] Magrini, *loc. cit.* p. 50.
[6] The deed, drafted by the notary Giovanni Francesco della Piazza, is in the Archives of the da Schio family. See da Schio, *Memorabili*, MS. in the Biblioteca Comunale of Vicenza, xx. 1079.

*Magdalen and Lucy* in the Duomo of Vicenza, or the *Madonna* of 1521 in the Museo Civico of that town), the more so as there is a record of their collaboration in the vanished frescoes of the Palazzo Gualdo at Vicenza.[1] Many of his own paintings—which he generally was more fond of dating than his father was—have been lost.

Among them is the work, the date of which is the earliest recorded one in the chronology of Benedetto Montagna's independent pictorial activity, *viz.*, the frescoes in the chapel dedicated to the Name of God, to the Crucified, and to St. John the Baptist, in Sant' Agostino at Padua—a town where, as has been related above, Benedetto's father had left a considerable number of works. The frescoes in question illustrated the legend of the Invention of the cross. The *Anonimo Morelliano* alludes probably to them when saying in his notes about Sant' Agostino : " La Cappella a man manca della Nostra Donna fù dipinta da Benedetto Montagna, fiol del Montagna." [2] The memory of the author of these paintings is, however, lost with all the subse-

[1] See *supra*, p. 88.

[2] *Notizia d'opere di disegno*, p. 80. The chapel of the Name of God was the third to the left of the nave. Prof. Andrea Moschetti thinks, however, that the chapel hinted at by the *Anonimo* was the second to the left of the choir, which chapel, according to the ' Descrizione di S. Agostino ' in *Diario o sia Giornale per l'anno 1761* (p. 82), was also adorned with frescoes, on the side walls renderings of subjects from the legends of Saints Stephen and Laurence, and above the altar one of the Madonna and Child (*cf.* Moschetti, *La prima revisione delle pitture in Padova e nel territorio*, i. 33). Benedetto would thus have painted in two chapels of Sant' Agostino, which is of course not impossible ; but until there are any positive proofs in favour of Prof. Moschetti's conjecture, it seems to me more advisable to refer the *Anonimo's* words to the chapel in which we know with certainty that Benedetto had been working and which was situated " a man manca." True, it was not dedicated to the Virgin, but neither was this the case with the other one, the patrons of which were Saints Stephen and Laurence.

quent describers of that church,[1] and it is but lately that he has been identified beyond every doubt through the discovery of a document, dating from September 15, 1522, and connected with the payment of Benedetto Montagna for the aforesaid paintings, which, as it would appear from the above document, were already completed at that time.[2] The frescoes in Sant' Agostino were destroyed when, in the nineteenth century, this building was converted into a barrack.

An *Adoration of the Magi* "con bel concerto di molte figure e paese" (Boschini), dating as it seems from 1524, which originally was in the church of the Madonna del Monte by Vicenza, is at present not to be traced, though there is a record of its existence as late as in the 'forties of the nineteenth century.[3]

[1] Moschetta (*Libellus in quo de prioribus coenobii nostri S. Augustini pat.*, &c., MS. in the Biblioteca Comunale of Vicenza, p. 73) does not name the author of the frescoes. The anonymous writer of the 'Descrizione della chiesa di S. Agostino,' in *Diario o sia Giornale per l'anno 1761* (p. 80) gives them, through a confusion, to a later Vicentine painter, Maganza (*cf.* for these two references Moschetti, *op. cit.* i. 25.) Rossetti (*Descrizione delle pitture . . . di Padova*, p. 5) opposes the attribution to Maganza, describing the paintings as being "by an uncertain author and in a manner which recalls Titian." By de Lazara they were thought to be "by Lambert Lombard or some other German pupil of Titian" (Moschetti, *op. cit.* i. 25); while Brandolese reports attributions to Lambert Lombard and to Pordenone, but calls both in question, and proposes none for his own part, limiting himself to saying that the paintings are by "an excellent, yet unknown brush" (*Pitture . . . di Padova*, p. 154).

[2] The finding of this interesting document is due to Prof. Andrea Moschetti, who has published it, *op. cit.* i. 25. I reprint it from him, *infra*, *Documents*, No. 5. Contrary to what was formerly supposed, it proves that Benedetto was working independently even before the death of Bartolomeo.

[3] It is mentioned by Ridolfi (*op. cit.* i. 142). Boschini (*op. cit.* p. 61), Mosca (*op. cit.* i. 80) and Disconzi (*Notizie intorno al celebre santuario di Maria Vergine posto sul Monte Berico di Vicenza*, p. 159; 1800) record it as being placed between the altar of the Virgin and that

We miss also the *pala* of 1525, representing the Virgin and Child enthroned, with the Redeemer above in the clouds, and Saints Augustine and Nicholas on either side, which picture originally was to be found in San Michele at Vicenza and probably was a work by Benedetto.[1]

The earliest dated painting by Benedetto which has come down to us is thus an altar-piece of 1528, which represents the enthroned Virgin and Child between Saints Francis and Anthony of Padua and, a step below, Saints Peter and Paul, with an angel in the middle on the same level as the two holy Franciscans, kneeling and playing the lute. This picture is now in the Brera, whither it came in 1812 from Vicenza, its earlier history being unknown.[2]

The style is an inferior imitation of that of Bartolomeo Montagna, from whom some passages are actually pilfered: St. Peter reproduces, with few variations—yet with what an alteration in quality!—

adorned by Bartolomeo's *Pietà*. At the time of Berti it was above the door of the refectory (see his *Guida per Vicenza*, p. 96; 1822) and it is said to be in that room still by the anonymous writer of *Il forestiere istruito nella visita della R. città di Vicenza* (p. 34; 1842). Disconzi and Berti report the signature: "Benedicto [Berti: Benedictus] Montagna pinsit adi primo lugio [Berti: luglio] 1528"; but Zani (*Enciclopedia . . . delle belle arti*, pt. i. vol. xiii. 475) reads it: "Benedecto Montagna pinsit a di primo lugio 1524," adding that the four is arabic, and he appears therefore to be the more trustworthy authority.

[1] Boschini (*op. cit.* p. 45) calls it by a double inadvertence "opera di Bartolomeo Maganza del 1525." There is no record of such a painter and, moreover, Ridolfi (*op. cit.* i. 141) and Mosca (*Descrizione delle architetture, pitture e scolture di Vicenza*, i. 88) ascribe the same picture to Bartolomeo Montagna. The date reported by Boschini, if correct, of course renders the authorship of Bartolomeo impossible, and makes it seem very likely that the painting in question was by Benedetto. The altar it adorned was the second to the left.

[2] Ricci, *La pinacoteca di Brera*, p. 96. The painting which we are dealing with cannot be identified with any mentioned either by Boschini or by Mosca.

the same saint in Bartolomeo's *pala* in Santa Maria in Vanzo at Padua; St. Paul is, in his turn, to a very great extent copied from St. John the Evangelist in the Sarmego altar-piece. The angel recalls in many respects the one to the right in the just-mentioned picture at Padua—and so on. The types are poor, the colouring dry, without warmth and depth. We may remark that the composition with the saints disposed on different levels, so that their heads come to lie on lines which ascend inwards, is often to be found in Carpaccio and also in the Romagnole painters (Palmezzano, Rondinelli) but not in Bartolomeo Montagna.[1]

The next picture of which the date (1533) is reported undoubtedly still exists, though I do not know where. This painting represents the Virgin and Child enthroned (the former being crowned by two angels) between Saints Sebastian and Roch; it adorned originally an altar in San Rocco at Vicenza and came then to the Academy at Venice, but is no longer there, either among the exhibited works or in the depot.[2] It was

[1] Milan. Brera. No. 159. The Virgin, in gold brocade tunic, dark blue mantle and violet kerchief, holds in her right hand a prayer-book and supports with her left hand the Child, who stands on her left knee, clad in an olive green coat and holding an apple in his right hand. A carpet is spread under the Madonna's feet; behind her a drapery is thrown carelessly over a frame of rods; on one of the latter, two birds are perched. St. Francis holds a cross in his right hand and a book in his left; St. Anthony of Padua has a lily in his right hand and a book in his left. St. Peter, in green tunic and orange mantle, looks rapturously at the Virgin, raising his right hand and holding a book in his left; St. Paul, in green tunic and vermilion mantle, holds a book in his left hand; his sword leans against the upper platform. Landscape background. Signed below in the middle:

Benedetto Mon | tagna pinxit 1528

On canvas. 2.15 × 1.96. Crowe and Cavalcaselle, *A History of Painting in North Italy* i. 435, n. 2. Reproduced in Ricci, *op. cit.* p. 159.

[2] This has kindly been ascertained for me by Dr. Giuseppe Gerola.

probably sold or ceded to some village church in the course of the last century.[1]

From the two subsequent years there are again dated pictures missing, *viz.* : a couple of altar-pieces formerly in San Biagio at Vicenza. The one, of 1534, was a Nativity of Christ with a *predella*, representing the Conversion of St. Paul ;[2] the other, of 1535, showed in the *pala* above the Trinity crowning the Virgin, and below St. Anthony kneeling, whilst the temptations

[1] The above work is mentioned as being in San Rocco by Ridolfi (who alludes to it in these words : " In San Rocco [Bart. Montagna] fece il medesimo Santo con San Sebastiano ed un Angelino," *op. cit.* i. 141), Boschini (*op. cit.* p. 117 *sq.*), and Mosca (*op. cit.* i. 115) ; it was placed above the first altar to the right. Subsequently, several writers record that it is in the Academy at Venice ; and the signature is given as " BENEDICTVS MONTAGNA PINXIT MDXXXIII " (*cf.* Vasari, *Le vite*, ed. Milanesi, iii. 674). Crowe and Cavalcaselle (*op. cit.* i. 435, n. 2) register the above *pala* among the missing works. It would be interesting to track out this picture in order to make it possible to establish its relation to a large and very elaborate woodcut which generally has been supposed to reproduce a painting by Benedetto. It represents the Virgin seated on a throne and supporting with her left hand the Child, who stands on her left knee and holds in His right hand a globe, which the Madonna also grasps. Below stand, to the left, St. Roch, uncovering the wound in his leg, and St. Sebastian with his hands behind his back. In thirteen small compartments above the throne and on the pedestal, the Passion is represented ; and there are renderings of several other subjects also on different places of the wall. Along the tympanum above the throne is written : ' AVE ' REGINA ' CELORVM ' MATER ' REGIS ' ANGELORVM ' SAL. On two tablets, in the upper left and right corner respectively, the inscriptions : BENEDICTVS | PINXIT and IACOBVS | FECIT.

Passavant, *Le peintre-graveur*, v. 159 *sq.* No. 58. There is an impression of this wood-cut in the Bibliothèque Nationale in Paris (0.544 × 0.392) which is reproduced in Delaborde, *La gravure en Italie avant Marc-Antoine*, p. 231.

[2] Boschini, *op. cit.* p. 93. Ridolfi gives (*op. cit.* i. 141) this work (" il presepe di Cristo ") to Bartolomeo. It is not mentioned by Mosca, from whom (*op. cit.* i. 10) we learn that it had been succeeded in the place which it occupied originally (fourth altar to the left) by an *Adoration of the Shepherds* by a later painter, Antonio Molinari (born in 1665, still working in 1727).

of the saint were depicted in the eight compartments of the *predella*.[1]

A painting which bears the date of the last-mentioned year is, however, still in existence : *The Trinity adored by the Virgin and St. John the Baptist*, originally above an altar in the Duomo of Vicenza and now in the Museo Civico of that town. This work displays a greater skill of draughtsmanship than the Brera picture, but the types this time also are insignificant, and the colouring, besides being dry, is very inharmonious. Here again we find a point of contact with the art of those humble manufacturers of devotional pictures in the Romagna, who are influenced by Venetian painting. The figure of St. John the Baptist recalls strikingly that in Bernardino and Francesco Zaganelli's *pala* from Sant' Apollinare in Classe, by Ravenna, now in the Brera (1504) : compare the position of the legs, the long cross leaning against the saint's shoulder and twined round at the top by the fluttering scroll with the inscription " Ecce Agnus Dei." [2]

[1] Boschini, *op. cit.* p. 92. It is recorded also by Ridolfi (*op. cit.* i. 141 : " e Benedetto vi fece il Santo Antonio abate ") ; and by Mosca (*op. cit.* i. 10). The altar adorned by it was the second to the left.

[2] Vicenza. Museo Civico. Sala V. No. 11. God the Father sits on a throne. His right hand grasps and His left rests upon a cross which stands on the step of the throne and on which Christ is nailed ; just above the Saviour's head the dove floats down. God the Father wears a brown tunic, a pink mantle shaded with blue and with a lining of hot dark yellow colour. The Virgin, in black tunic, blue mantle and white hood, lifts both her hands. St. John the Baptist, in greyish violet leathern coat and red mantle, folds his hands over his breast. The scene is a marble enclosure. Below, in the middle, the signature :

· BENEDICTUS MONTAGNA · F · | 1535

On canvas. Mentioned by Boschini (*op. cit.* p. 5 *sq.*) as above the altar of the seventh chapel to the right in the Duomo, in which room (though no longer above the altar) it is also recorded by Mosca (*op. cit.* i. 32) and Berti (*op. cit.* p. 109). Crowe and Cavalcaselle describe it still as being in the Duomo (*op. cit.* i. 435, n. 2).

A rather late work among the preserved ones by Benedetto is probably a picture in Santa Maria del Carmine at Vicenza, judging from the style which is characterised by a certain puffiness. The *pala* in question represents the Virgin and Child enthroned between Saints Sebastian and Anthony the Abbot, whilst two angels, hovering in the air, are holding a crown over the Madonna's head, and another angel is seated on a step in front of the throne, playing the lute. In this on the whole very mediocre painting, we meet once more with a curious compilation out of different works by Bartolomeo: the Madonna, the Child and the angel musician are imitated from the Squarzi altar-piece in the Brera, whilst St. Sebastian is a repetition of the same saint in the *pala* once in San Sebastiano at Verona, now in the Academy at Venice.[1]

The latest dated product of Benedetto's brush which is known to exist (and perhaps also the latest from a stylistic point of view which I am acquainted

[1] Vicenza. Santa Maria del Carmine. On the right wall of the passage to the right of the choir. The Virgin, in gold brocade tunic, blue mantle with red lining and violet kerchief (even the colours of her costume thus being very much the same as in the Squarzi *pala*) supports with both her hands the Child, who stands on her left knee, putting His right arm round her neck. An olive green carpet is spread under her feet (*cf.* again the Squarzi *pala*). St. Sebastian, who wears a white loin-cloth, stands in a contorted attitude, with his arms bound behind his back and looking ecstatically towards heaven. St. Anthony the Abbot, in brown frock, holds a book in his right hand and a staff in his left. The lute-playing angel is in olive green. Landscape background. On the step on which the last-mentioned figure is sitting, the signature:

BE | NEDITUS | MONTAGNA · P ·

On canvas. Circular top. Mentioned by Boschini (*op. cit.* p. 106 *sq.*) and Mosca (*op. cit.* i. 52) as being over the second altar to the left in the above church. Ridolfi (*op. cit.* i. 141) attributes this picture to Bartolomeo. Crowe and Cavalcaselle (*op. cit.* i. 435, n. 2) think it to be missing.

with) is a very weak painting in the Chiesa Arcipretale at Lonigo, inscribed with the date 1541, which, however, as it would seem, is not altogether trustworthy. The subject of this picture is the Virgin and Child enthroned between St. Julitta, with the boy St. Cyr in her arms, and St. Christopher carrying the Infant Christ. Also executed in a puffy style, it repeats motives from the *Adoration of the Trinity* at Vicenza.[1]

In the parish church of Gambugliano (a village in the mountains, to the north-west of Vicenza) there is a painting, said to be by Benedetto and representing the Virgin and Child between two saints, which I have not seen.[2]

Missing since the sale in 1859 of the collection of Lord Northwick of Thirlestaine House, near Cheltenham, is a *Virgin Enthroned with Saints*, "a gallery work."[3]

The following are two more pictures, which have disappeared long ago:

Vicenza. San Biagio. Seventh altar to the left. *The Virgin with the Child in her arms, standing on a Dragon and surrounded by Cherubs, between Saints Peter*

[1] Lonigo. Chiesa Arcipretale. In the choir, on the wall behind the high altar. The Madonna supports with both hands the Child, who stands on her right knee, imparting the benediction with His right hand and twining His left round His mother's neck. St. Julitta looks at the central group, whilst St. Cyr points at it, turning to the spectator. St. Christopher gazes upwards, shading his eyes with his right hand and holding a palm-tree in his left. The persons are in a marble hall. The signature "Benedetto Montagna m'a pense 1541" is, according to Crowe and Cavalcaselle (*op. cit.* i. 435, n. 2), "new." On canvas. Circular top. 3.00 × 1.80. Ridolfi (*op. cit.* i. 142) calls the author of this work "Domenico Montagna."

[2] It is on canvas. *Elenco dei principali monumenti . . . nella provincia di Vicenza*, p. 12.

[3] The picture was bought for £54 12*s.* by Mr. Nieuwenhuys. Redford, *Art Sales*, ii. 241.

*and John the Evangelist* (1676).[1]—Santa Maria dei Servi. Altar to the left of the high-altar. *The Trinity in the air; below to the left, St. Justina and another female Saint; to the right, Saints Christopher, John the Baptist and Anthony the Abbot* (1779).[2]

[1] Boschini, *op. cit.* p. 93 *sq.* Not recorded by Mosca.

[2] Boschini, *op. cit.* p. 38. Mosca, *op. cit.* i. 70 ("opera di buon autore"). Note also, as stated *supra*, p. 89, n. 1, that four lost pictures, once in San Felice at Vicenza, are described by Ridolfi (*op. cit.* i. 141) as being by Benedetto, whilst Boschini (*op. cit.* p. 125) gives them to Bartolomeo. The *St. Jerome* by Benedetto, which dal Pozzo in 1718 mentions as being in the possession of the priest Alessandro Betterle of Verona (*Le vite de' pittori . . . veronesi*, p. 284) may be identical with one of Bartolomeo's versions of that subject (in the Frizzoni and Morelli collections) according to our suggestion, *supra*, p. 72, n. 1.

## CHAPTER VI

### THE ENGRAVER

If very few of Benedetto Montagna's paintings have come down to us, there exist on the other hand numerous engravings by him. It must be admitted at once that he does not display any great talent even as an engraver. His drawing is not subtle or incisive, but rather coarse; his distribution of light and shade lacks rich modulations. Nor does he on the whole show any particular power of creating characters or expressing emotions; his feeling for composition is deficient and he is anything but original.

Sometimes we find him, however, attaining results of quite respectable merit. Generally speaking, there is a certain rustic freshness and strength about his art, and he has a vivid feeling for the charms of landscape. We cannot but allow in him also no little versatility of talent, as the sphere from which he takes the subjects of his engravings includes the Old and the New Testament, the legends of the saints, mythology, *genre* and allegory. From the point of view of mere connoisseurship, Benedetto the engraver is of course a very remarkable figure, as his works form an extensive episode in the early history of Italian engraving. It is also interesting to witness how often his works served as models for the industrlal arts in Italy.

I have alluded already to the extraordinary lack of

a personal note in Benedetto Montagna's engravings. They show indeed continuously traits derived from other artists. The great, ever-traceable model is Bartolomeo Montagna.

The robust figures and, often, their costumes; the division of the hands, with the middle finger and the ring-finger held together, and the half-opened foreshortened hands; forms of the landscape, such as the bare trachyte rocks and the jagged chains of the Alps; the treatment of the architecture in many cases; the broken, ungraceful lines in the draperies and throughout the compositions; these may be quoted as points which Benedetto's engravings have in common with Bartolomeo's style, as we know it from all or many of his works.

The only instance which I have been able to find of Benedetto's actually copying in an engraving a design by his father is *The Virgin worshipping the Child* (No. 4), which reproduces in the reverse Bartolomeo's picture in the collection of Sir B. Samuelson.[1] It seems very likely, however, from all that we know about Benedetto, that he often engraved as closely as in this instance after models created by Bartolomeo, though we cannot establish this any more.

Many times no doubt Benedetto's engravings recall particular works by the older Montagna, though less faithfully than in the case just referred to. Thus, the whole of the *Nativity of Christ* (No. 15) is freely transcribed from the altar-piece at Orgiano.[2] In the *Shepherd* (No. 47) the figure of the boy looks very like the figure on the right in the Louvre fragment of a *pala*.[3] The group in the *Holy Family* (No. 27) is an imitation in the reverse from the picture on the same

[1] See *supra*, p. 52.
[2] See *supra*, p. 47.
[3] See *supra*, p. 77.

subject in the Museo Civico at Venice.[1] The action of Mother and Child in the *Holy Family with St. John the Baptist* (No. 17) corresponds nearly, though again reversedly, with that in the *Madonna* in the Vaeni collection at Venice.[2] *The Virgin and Child* (No. 22) repeats motives of the central group in the San Bartolomeo high-altar-piece.[3] *St. Jerome* (No. 18) has many points in common with the pictures of the same subject in the Frizzoni and Morelli collections.[4] The composition of *St. Benedict teaching in a convent* (No. 14), with the figure of the saint in the left lower corner of the space, and also the aspect and action of this figure, call to memory the first of the frescoes in the Cappella di San Biagio.[5] *The Nativity of Christ* (No. 26), regarded as a whole, gives the impression of a paraphrase of the Cologna altar-piece;[6] whilst in the portion comprehending the Virgin, the Child and St. Joseph, we find again reminiscences of the *Holy Family* in the Museo Correr. *St Anthony the Abbot* (No. 13) with the figure of the saint rising imposingly over the horizon and standing out against the sky cannot fail to lead our thoughts back to the *St. Paul* in the Museo Poldi-Pezzoli.[7]

[1] See *supra*, p. 78 *sq.*

[2] See *supra*, p. 16.

[3] See *supra*, p. 25 *sqq.* Compare the action of the Virgin and the position of the Child.

[4] See *supra*, p. 71 *sq.* Passages which particularly remind us of the panel belonging to Dr. Frizzoni, are the large rock in the foreground to the left (note the vegetation by which it is overgrown and the strata below to the right), the cardinal's hat lying on the ground in front of the saint, and the monk descending the steps hewn out of the rock in the middle distance to the left. The painting in the Morelli collection is in its turn especially recalled by the buildings in the middle distance to the left and the two stags which are seen there to the right.

[5] See *supra*, p. 56. The animals in *Orpheus* (No. 10) remind us of this fresco too.

[6] See *supra*, p. 80 *sqq.*

[7] See *supra*, p. 64 *sq.*

The other great factor in determining the character of Benedetto Montagna as an engraver is Albrecht Dürer, after engravings by whom our artist also executed several copies. Technically, we note the influence of Dürer on Benedetto in the treatment with close, slightly curving strokes, which the master adopts in the course of his development. Similar to Dürer, moreover, are the rendering of the trees; the houses of German type; the views of mountain-bounded bays.

It is also possible to point out cases where Benedetto imitates definite works of Dürer. His *Satyr Family* (No. 28) is thus undoubtedly inspired by Dürer's engraving on the same subject (1505; B. 69). The *Virgin and Child* (No. 22) recalls in the general aspect the *Holy Family with the Dragon-fly* (before 1495; B. 44), from which also a detail like the large vessel in the background is borrowed. Benedetto's *Christ* (No. 42) stands by a stump on a cliff bordering the sea, like Dürer's *Standard-Bearer* (before 1500; B. 87); and the two artists' representations of St. Francis receiving the stigmata—No. 3 and B. 110 (about 1504), respectively—are remarkably similar. The grotesque *Peasant fighting with his Wife* (No. 5) may be derived —as Mr. Hind suggests—from the *Dancing Peasants* (1514; B. 90).[1]

From contemporary Italian engravers and wood-cutters Benedetto also received many influences. Thus the system of shading in his earlier work is often distinctly akin to Mocetto's, though he does not attain the latter's softness and richness of tone. In the *Sleeping Nymph and two Satyrs* (No. 11) the subject presents close analogies with that of Mocetto's *The Sleeping Amymone and the Satyr* (Gal. 11); and the

[1] Hind, "Una stampa non descritta di Benedetto Montagna," in *L'Arte*, x. 375.

*Risen Saviour* (No. 12) has a great general resemblance to Mocetto's *St. John the Baptist* (Gal. 5).

Sometimes again Benedetto shows an imitation of Giulio Campagnola's peculiar technique, aiming at soft effects by a multitude of graver flicks; as cases in point we may quote the *Rape of Europa* (No. 31) and the *Youth with Arrow* (No. 21). The latter recalls also in type Giulio's *Shepherd* (Gal. 8), and Benedetto's charming little engraving with the same title (No. 47) might well be inspired by Campagnola's pastoral subjects.

A very rich mine for Benedetto's assimilative genius were the wood-cuts in the Venetian edition of Ovid's *Metamorphoses* in Italian, dating from 1497.[1] His series of scenes from the *Metamorphoses* (Nos. 30–36) abounds with borrowings from the corresponding illustrations;[2] while the *St. George* (No. 8) and also the *Youth with Arrow* (No. 21) seem inspired by the wood-cut of Apollo having killed the Python.[3]

No fully authenticated engraving by Benedetto is inscribed with a date. To establish a chronology of his engraved work we must rely entirely upon the internal evidence of the single pieces. This being the case we cannot arrive at any very great minuteness of chronological classification but must content ourselves with rather rough divisions. Often it is possible to distinguish among Benedetto's *œuvre*, groups which are artistically well coherent within themselves and

[1] *Ovidio metamorphoseos vulgare . . . Stampato in Venetia per Zoane rosso vercellese ad instantia del nobile homo miser Lucantonio Zonta fiorentino del M.CCCCLXXXXVII . . .* Fol. The woodcuts were reprinted in several subsequent editions.

[2] *Cf. Mercury and Aglauros*, p. xviii r°.; *The Rape of Europa*, p. xix v°.; *Apollo and Vulcan*, p. xxviii r°.; *Apollo and Marsyas* p. xlix v°.; *Apollo and Cyparissus*, p. lxxxv v°.; *The Birth of Adonis*, p. lxxxix r°; *Apollo and Pan*, p. xciii. r°.

[3] This illustration is on p. vi *bis* r°.

fairly individual with respect to each other, though there is no possibility of classing these groups in a strict chronological sequence, it being besides no necessary or even probable supposition that the artist executed all the engravings constituting one group in unbroken succession.

In the following I will try to explain which groups one is able to single out among the engravings of Benedetto Montagna, when considering the matter from the artistic point of view, and what in my opinion may be stated without any risk about their chronology. I thus depart from Bartsch's and Passavant's method of classification according to the subjects, which results in groups, totally heterogeneous from the point of view of style and which accordingly is of very little value for the true perception of the artist.[1]

It would, then, seem obvious that one should consider as the earliest extant specimens of Benedetto's art as an engraver a set of pieces, executed in a very simple, linear style. In this group we can make some further subdivisions. Particularly severe and chastened in treatment are :

1. *Abraham's Sacrifice.*

Abraham stands in the centre of the compostion, on a ledge of rock, brandishing a sword with his right hand and grasping with his left the

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[1] Bartsch deals with Benedetto in *Le peintre graveur* (" B.") xiii. 332 *sqq.* and describes thirty-three of his engravings. Passavant added twenty-five numbers to the catalogue of Benedetto's engraved work (*Le peintre-graveur* [" P."], v. 155 *sqq.*) ; among them there are however several false attributions and new descriptions of engravings already mentioned.

For information about the topography of the impressions of Benedetto's engravings as well as for other assistance when preparing the following review of the artist's work as an engraver, I am indebted above all to Mr. A. M. Hind, and also to Dr. J. Meder, Dr. P. Kristeller, Prof. H. W. Singer, Prof. F. von Schubert-Soldern, M. E. Roos, Dr. von Meyenburg, M. N. Beets and Herr G. Hartlaub.

shoulder of Isaac, who kneels, naked and with clasped hands, on a stone to the right. An angel appearing in the air to the left, seizes with both hands the sword of Abraham. Two peasants, beholding the scene, kneel to the left, and in front of them appears the head of a donkey; while on the opposite side, half hidden by trees and bushes, is seen a lamb. Isaac's garments and a bundle of wood are lying on the ground before the stone of immolation. In the background, a chain of mountains. Signed below in the middle: "B · M". 0.296 × 0.385. B. xiii. 333. No. 1.

*Impressions:* Basle (angel only); Dresden, K. K. and F. A. II.; Florence; Hamburg; London; Paris; Vienna, Alb. and Hofb. This is undoubtedly one of the finest efforts of Benedetto, of a certain elementary power in the conception, with which the simple, austere treatment very well harmonises.

### 2. *St. Benedict between Saints Scholastica, Justina, Maurus and Placidus.*

St. Benedict stands in a vaulted portico, on a low pedestal, holding a pastoral staff in his right hand and a book in his left. To the left of him are St. Scholastica, with a book in her right hand, and St. Justina, who holds a palm-branch in her right hand and a book in her left, while a dagger is plunged into her bosom. To the right of St. Benedict, St. Maurus, who has a book in his right hand, turns, making a gesture with his left, towards St. Placidus, who holds a palm-branch in his right hand and a book in his left. Landscape background. A scroll, attached to the pedestal, is inscribed: · S · BENEDETO; while along the lower border of the engraving are written the names of the attendant saints and the initials of the artist, *viz.*

S· SCHOLASTICHA · S· IVSTINA · B· M· · S· MAVRO · S· PLACIDO

0.280 × 0.228. B. xiii. 338. No. 10.

*Impressions:* London; Paris; Vienna, Hofb.

The above figures are reproduced on a Cafaggiolo plate, which from the Franks collection passed to the British Museum. In an anonymous Italian engraving of uncertain school, dating from the early sixteenth century, which is also in the British Museum and represents St. Francis among members of his three orders, the figures of Saints Francis, Elizabeth, Anthony of Padua and Acursio are freely copied from those of Saints Benedict, Scholastica, Maurus and Placidus in Benedetto's engraving.

### 3. *St. Francis receiving the Stigmata.*

St. Francis, kneeling in the foreground to the right on a ledge of rock and raising his hands, receives the Stigmata from a crucified Seraph,

[*British Museum*

ABRAHAM'S SACRIFICE

appearing above to the left. Behind the saint, to the right, a large rock with a cave; further back, to the left, Frate Elia is seated near a chapel, and witnesses the miracle. Signed below in the middle: "B · M". 0.284 × 0.223. P. v. 157. No. 44.

*Impression:* Bassano.

## 4. *The Virgin worshipping the Child.*

The Virgin worships the Child, who is seated in front of her to the right on a parapet with a fold of her mantle spread under Him. Behind her, a hanging and another parapet. The Virgin half-length. 0.206 × 0.1585.

First state: The Child is reclining against a post covered with a drapery; He turns His head towards the spectator, while holding a book in His right hand and leaning His left on the parapet. On either side of the hanging are peeps of landscape. Signed below in the middle: "B M". P. v. 156. No. 40ª. The whole is, as already said, a faithful reproduction in the reverse of the picture by Bartolomeo Montagna belonging to Sir B. Samuelson (see *supra*, p. 52); the only remarkable point on which the engraving differs from the picture is that the Child in the former is naked, while in the latter He has a loin-cloth (perhaps a later addition ?).

*Impressions:* Paris; Wolfegg, Prince Waldburg.

Second state: The Child, the post behind Him and a portion of the fold of the Virgin's mantle have been erased; instead has been introduced a Child with the head in profile, a bird in His left hand and His right slightly raised. The figure is copied in the reverse form from the engraving, signed p 1511 (B. xiii. 206. No. 1; P. v. 221. No. 1.), on the base of which also the fold of the Virgin's mantle has been restored. The hanging is retouched to suit the alteration of the Child; the parapet at the back is lower and covered with cross-hatching. The landscape is totally removed, as also the signature. To the left, on the foremost parapet, has been added a tablet, inscribed IOAN . BX (the signature of Giovanni Antonio da Brescia). P. v. 155. No. 7, c.

*Impressions:* Berlin; Dresden, F. A. II.; London; Milan, Frizzoni coll.; Munich; Paris; Rome; Venice, Museo Civico; Vienna, Alb and Hofb.

Third state: The tablet with the signature has been effaced. P. v. 154, No. 7a.

*Impressions:* Berlin; Dresden, K. K.; London; Paris; Parma (erasement imperfect); Prague, late von Lanna coll. (bought at the sale in May 1909 by M. Rapilly of Paris); Vienna, Alb. (2) and Hofb.

I understand from Mr. Hind that the monogram "A R" occurring on two impressions of the third state at Vienna (Alb. and Hofb.) is merely stamped on the impressions, and cannot thus constitute a state, as Passavant thinks (v. 155, No. 7b).

A peculiar, rather loose style of engraving and curious, grotesque subjects meet us in:

### 5. *The Peasant fighting with his Wife.*

The woman, seen to the right, has seized with her right hand the right wrist of the man and with her left his forehead, while he apparently takes hold of her right shoulder. A little boy, who is visible between the two, as is also a dog, assaults the man, brandishing a dagger. Behind, to the left, are rocks and further back to the right, some buildings. Signed below, almost in the middle: · B · M · 0.144 × 0.147. B. xiii. 348. No. 30.

*Impressions:* London; Munich; Paris; Vienna, Alb. and Hofb.

### 6. *Allegorical Scene.*

A man is riding on a monster with scaly breast, the paws of a lion, and coiling tail; its head is that of a ram with a unicorn's horn, while a jagged tongue hangs out of its mouth. A bird is sitting on the raised right hand of the rider, who holds the reins of the beast with his left and who is shouting; his costume seems to denote a buffoon. He is preceded by a pikeman (a little towards the background) and by two dogs, all visible only in parts. Behind, to the right, some buildings. Signed below, under the left fore-paw of the monster: "B · M". 0.150 × 0.140. Hind, *loc. cit.* p. 374 *sq.*

*Impression:* Rome, Vatican.

As to the exact meaning of this very quaint piece, I am at a loss, though it seems as if it might well relate to some incident of the convulsed political history of Venetia in 1509–17.

A more evolved treatment, with finer, closer, more elastic strokes, show:

### 7. *The Virgin in Ecstasy.*

The Virgin, surrounded by six angels and four cherubs, stands on a pedestal in the centre of the foreground, raising her left hand and lowering her right; her hair floats loosely down her shoulders. Above, in a halo appears a little bust of God the Father in the act of blessing and with a globe in His left hand; the dove is hovering under Him. The scene is a hilly landscape with buildings, among which is a large domed church

to the left. Signed on the pedestal: "B · M". 0.262 × 0.195. B. xiii. 335 *sq.* No. 5.

*Impressions:* Chatsworth; Paris; Vienna, Alb. (fragment).

### 8. *St. George.*

St. George stands in the centre of the foreground holding a banner in his right hand and raising his left. Behind him lies the dragon with the head cut off. Still more towards the background, on a paved space, the princess kneels to the left, clasping her hands, while to the right the squire of the saint stands by his master's horse and holds his sword. Further back, a ruined gateway, the pinnacled walls of the town, and hills with buildings. Signed below in the middle: · B · M · 0.228 × 0.173. B. xiii. 339 *sq.* No. 12.

First state: The saint's head is in full face and beardless; his hair is not visible. The princess looks towards the left. Nagler, *Neues allgemeines Künstler-Lexicon*, ix. 410.

*Impressions:* Dresden, F. A. II.; Paris; Pavia; Vienna, Alb. and Hofb.

Second state. The saint's head is turned to the left; he is bearded and his hair is seen. The princess is looking at him. The buildings in the background are partly erased and the signature is larger *Ibid.* P. v. 155.

*Impressions:* London; Paris.

A drawing in the Albertina, formerly attributed to Mantegna (*cf.* Kristeller, *Andrea Mantegna*, p. 460) is a copy from the figure of the saint in the first state, as Mr. Hind kindly informs me.

### 9. *St. Jerome.*

To the right, St. Jerome is seated on the jut of a rock, against which he leans his left hand while pressing his right to his breast. By him, to the right, are a crucifix, a book and a stone. The lion, partly visible, is crouched on the ground behind him to the left. In the distance of the undulating landscape, to the left, there are some buildings and a monk with a bag on his back, approaching a horse. Signed below, · B · M · 0.259 × 0.195. B. xiii. 340. No. 13.

*Impressions:* Basle; Hamburg; London; Paris; Vienna, Alb.

Dr. Kristeller kindly points out to me that this engraving is reproduced on a plaquette of the early sixteenth century, signed "Opus Gasparis Neapolitani" and now in the Kaiser Friedrich Museum at Berlin (No. 433).

### 10. *Orpheus.*

To the right, Orpheus is seated on a rock under some trees playing the *viola da braccio*. Behind him, to the left, a group of animals. In the

middle distance, to the left, a hill crowned by a round building with conic roof out of which flames are bursting (the *Taenaria porta*, *Metamorphoses*, x. 13 ?). Behind this building, an exedra. Signed below, in the middle. · B · M · 0.259 × 0.194. B. xiii. 346. No. 25.

First state: Behind Orpheus, to the right, a large rock, from which extends a branch, on which a bird is perched; to the left, further back, a ruin.

*Impression:* Vienna, Hofb.

Second state: The rock, the branch with the bird and the ruin have been removed and mountains added in the background.

*Impressions:* Berlin; London.

The figure of the youthful player has an intensity of expression which is rarely to be paralleled in Benedetto.

### 11. *Sleeping Nymph and two Satyrs.*

To the left, a Nymph is reclining on a marble bench, leaning her head against her right hand. On either side of her are two children; the one to the right turns towards two satyrs who are approaching from the left. The foremost of these with his right hand lifts the drapery which covers the Nymph, while ordering silence with his left to his companion, who carries a branch. Landscape background. 0.173 × 0.229.

First state: The head of the Nymph is covered with a veil; behind it, to the left, a pedestal with a vase; to the right a tree. Signed below in the middle: "B M". P. v. 158, No. 50.

*Impression:* Paris.

Second state: The Nymph's head is different and the veil has been removed, as have also the pedestal with the vase, the tree and the signature (but for the upper part of the B.). Courboin, *Catalogue sommaire des gravures . . . composant la réserve*, ii. 176.

*Impressions:* London; Paris.

Mr. Hind calls my attention to the fact that the first state is reproduced on a plaquette attributed to Fra Antonio da Brescia, of which there are specimens, *e.g.*, in the Berlin Museum (No. 972) and in the Louvre (Molinier, *Les bronzes de la renaissance. Les plaquettes*, i. 83 *sqq.* No. 122).

In a technique which still shows great similitude to that of the above engravings, yet attains richer effects of *chiaroscuro*, are:

### 12. *The Risen Saviour.*

Christ stands holding the banner of victory in His right hand and making the gesture of benediction with His raised left hand, round

which waves a scroll, inscribed RESSVRESIT. Behind Him, to the right, the rock with His sepulchre; further back, a town at the foot of mountains. Signed on a tablet, below, in the middle: · B · M · 0.283 × 0.203. P. v. 156. No. 37.

*Impressions:* Basle; London; Paris; Vienna, Alb. (2).

This dignified composition occurs in the reverse (with slight variations) in a drawing in the Louvre, there attributed to Bartolomeo Montagna, from whose style of drawing it seems, however, to differ by its carefully finished penwork. This might perhaps be Benedetto's own drawing from which the engraving was executed. (On paper; pen and bistre; washed with bistre, heightened with white. Ph. Braun.)

### 13. *St. Anthony the Abbot.*

The saint stands, joining his hands in prayer. Before him, to the right, a pig, to the left, lying on the ground, a butterfly; behind him, to the left, his staff leaning against a bush. In the distance, to the right, a cottage among trees. Signed below to the right: "B · M". 0.265 × 0.200. P. v. 156. No. 41.

*Impressions:* Basle; London; Paris, B. N. and E. de Rothschild coll.

### 14. *St. Benedict teaching in a Convent.*

The scene is a room where St. Benedict is seated on a bench to the left. He supports with his left hand an opened book in his lap, and, raising his right, seems to explain some passage to a number of monks, seated and standing to the right. Through a doorway in the wall at the back one sees the cloisters; a monk is kneeling on the lawn, planting a flower, while others are sauntering under the arcades. A tablet on a step below, in the foreground, is inscribed: "B · M". 0.361 × 0.259. B. xiii. 339. No. 11.

*Impressions:* Basle; Chatsworth; Copenhagen; Dresden, K. K. (fragment); London; Paris, B. N. and E. de Rothschild coll.; Vienna, Alb. and Hofb.

Near to these engravings we may group the following which are closely akin to each other as regards the subjects also:

### 15. *The Nativity of Christ.*

In the centre the Infant Christ is lying on the ground, with a fold of His mother's mantle spread under Him. The Virgin and St. Joseph kneel in adoration of the Child to the left and the right, respectively. Further back, to the left, a stable where the ox and the ass are seen, and a ruined building; to the right, a large rock, covered with

trees. In the middle distance, a town; mountains in the background. 0.181 × 0.129. P. v. 155. No. 34.

*Impression:* Paris.

## 16. *The Nativity of Christ.*

The event takes place in a large ruined building. In the foreground to the right, the Infant Christ is couched on a basket placed on a dilapidated wall over which further back has been built a roof to shelter the ox and the ass. To the left of the Child kneel (from right to left), the Virgin (praying), St. Francis (carrying a cross) and St. Catherine (praying, crowned and with a fragment of a wheel by her). On the other side, St. John the Evangelist kneels in adoration; behind him to the right is seen little more than the head of St. Joseph. To the left, further towards the background, a shepherd approaches, while in the distance another is seated on a hill by his flock, pointing to the Star of Bethlehem which appears in the right upper corner. Above, to the left, three angels are hovering in the air, bearing a scroll. Signed below, to the right; "BENEDETO MONTAGNA". 0.161 × 0.146. P. v. 155 *sq.* No. 36.

*Impressions:* Paris (2, one with the signature clipped).

## 17. *The Holy Family with St. John the Baptist.*

In the centre, the Virgin is seated on a carpet, spread on the grass, and clasps the Child to her bosom, leaning her cheek towards His, while the Baby twines His arms round her neck. The little St. John the Baptist, who has a cross in his left hand, is sitting on the carpet to the right. Below, to the left, appears the bust of St. Joseph, who stands on a lower level and turns his head to the spectator, while raising his left hand and holding a staff in his right. The scene takes place by a river, the hilly banks of which, in the middle distance, are covered with buildings and connected by a bridge. Signed above in the middle: "BENEDECTO | MONTAGNA". 0.142 × 0.210. B. xiii. 337 *sq.* No. 8.

*Impressions:* Amsterdam; Bremen; Dresden, K. K. (ph. Braun); London; Paris, B. N., Dutuit and E. de Rothschild (modern impression) colls.; Vienna, Alb. and Hofb.

This engraving is probably identical with the Holy Family, of which an impression was in the Paignon Dijonval collection at Paris (Bénard, *Cabinet de M. Paignon Dijonval*, ii. 40). Its dimensions are given as 7 inches 9 lines *h.* by 5 inches 5 lines *w.*, or about 0.211 × 0.147 m., which looks like an inversion of those stated above, the description applying in other respects perfectly to the piece under consideration. The plate is said to have been retouched. A mediocre copy in the reverse, without the signature, is mentioned by P. v. 155; I have never met with any impression of it.

BEN. MONTAGNA

[*British Museum*

ST. JEROME

Works of a highly perfected technique, executed with a very fine graver and with great finish, yet still showing a certain feeling for purely linear effects, are:

18. *St. Jerome.*

In the foreground to the left, St. Jerome is seated on the bare rock under a natural stone arch, on which grow trees and creepers. He leans his head against his left hand and his right hand against the ground, on which are lying, before him, a book with a stone on it and a cardinal's hat. Behind the saint, through the arch, appears the head of his lion. In the middle distance to the left, there are some monastery buildings on a rock plateau from which steps, hewn in the stone, lead down; a monk is descending them. To the right is a ruin, and further back buildings and hills by the sea. Signed in the right lower corner: "B·M". 0.277 × 0.229. B. xiii. 340 *sq.* No. 14.

*Impressions:* Berlin; Dresden, F. A. H.; Hamburg; London; Munich; Paris, B. N. and E. de Rothschild coll.; Vienna, Alb.

19. *Woman and Satyr by a Well.*

In the middle, a young woman is seated on the ground, turning aside and raising her left hand in surprise, as a satyr, with a staff on his shoulder, peeps forth from behind her to the left. A Cupid is half-hidden in a bush to the right. On the opposite side, a little more towards the background, is a well, on which is perched an owl. Further back, the sea, with buildings on its mountainous shores. Signed below to the right: "B·M". 0.142 × 0.096. B. xiii. 348. No. 29.

*Impressions:* Berlin; Hamburg; London; Oxford; Paris; Vienna, Alb. and Hofb.

20. *Venus.*

The goddess, naked and with long dishevelled hair which floats down her back, stands holding a mirror in her right hand and raising her left. Above, to the left, is written vertically: · VENVS · 0.280 × 0.141. P. v. 157 *sq.* No. 49.

*Impressions:* Basle; Cheltenham (near), Thirlestaine House, Fitzroy-Fenwick coll.; London; Paris.

Akin to the last-mentioned engraving in conception and treatment, but showing besides flick-work after the fashion of Giulio Campagnola, is:

21. *Youth with Arrow* (probably Apollo).

A naked youth stands holding an arrow in his right hand and with a fluttering drapery wrapped round his right arm. Behind him to the

right, a tree, on a branch of which a bow is hanging. Signed on a tablet, above to the left: "BENEDETO | MONTAGNA". 0.213 × 0.146. B. xiii. 350. No. 33.

First state: As described above. P. v. 155.

*Impressions:* London; Paris; Dutuit and E. de Rothschild colls.; Vienna, Alb.

Second state: In the background, to the left, a rock. *Ibid.*

*Impressions:* Berlin; London; Paris; Vienna, Alb. and Hofb.

The first state has been reproduced in heliogravure by Amand-Durand.

We can further distinguish the following groups of engravings of the artist's advanced ability, generally betraying a strong influence from Dürer.

Engravings executed with much vigour and freedom of touch, in which the imitation of Dürer is particularly close:

### 22. *The Virgin and Child.*

In the centre of the foreground, the Virgin is seated on a rock, lifting her right hand and supporting with her left the Child, who sits on her left knee, raising His right hand in benediction. Behind, to the right, a clump of trees; further back, to the left, the mountainous sea-coast with some buildings on it. A large vessel appears on the water. Signed below: ·B·M· 0.192 × 0.121. B. xiii. 336 *sq.* No. 6.

*Impressions:* Berlin; Paris, B. N. (2) and Dutuit coll.; Vienna, Alb.

### 23. *The Agony in the Garden.*

Christ is seen, above in the middle, kneeling with clasped hands on a hill before an elevation on which stands a chalice. He is looking at an angel carrying a cross, who appears in the right upper corner from the midst of clouds. A dead tree is to the left of Christ. In the foreground, the three apostles are seated, sleeping. St. Peter, the middle one, holds the keys in his right hand and supports his head with his left; to the right of him is St. John, with his hands wrapped in his mantle; to the left of and behind St. Peter, St. James, with his right hand on his left knee and his head in his left hand. In the middle distance, a hill crowned by a castle, to which a road winds up; down the latter the soldiers, coming to seize Christ, are moving. The background is formed by the sea, bordered by mountains. Signed on a slab, below to the right: "BENEDECTO | MONCTAGNA (*sic*)". 0.214 × 0.150.

First state: As described above. P. v. 154.

*Impressions:* Berlin; London; Munich; Paris, B. N. and E. de Rothschild coll.

Second state: The signature has been crossed out. B. xiii. 335, No. 4. P. v. 154.

*Impressions:* Bassano; London; Paris, B. N.; Rome; Vienna, Alb. and Hofb.

### 24. *St. Catherine.*

The saint wears a crown and holds out with her right hand a palm-branch, while having in her left a book which she presses to her mantle so as to prevent its slipping down; by her, to the right, a fragment of a wheel leans against the stump of a tree. She stands on a height from which expands a wide vista of a bay with mountainous shores. Below, to the left, a slab with the inscription "BENEDEC | TO | MONTAGNA". 0.167 × 0.153. P. v. 157. No. 45.

*Impression:* Paris.

### 25. *Woman, Satyr and two Cupids.*

To the right, a woman is seated on a rock, holding a cord in her right hand and leaning her left on the stump of a forked tree, while turning her head towards a satyr, visible behind her to the right. To the left, a winged cupid is seated on the ground, playing with a bird and watched by another cupid, who kneels behind him to the left, holding a staff in his left hand. Behind the figures, to the right, are some trees; further back, there flows a river, the opposite side of which shows, in the middle distance, some buildings, and in the background, high mountains. Signed below to the right: "B · M". 0.164 × 0.118. B. xiii. 343 *sq.* No. 21.

*Impressions:* Dresden, F. A. H.; London; Munich; Paris, B. N. and E. de Rothschild coll.; Prague, late von Lanna coll. (bought at the sale in May 1909 by Mr. Keppel of New York); Vienna, Alb. and Hofb.

Engravings of much the same upright, oblong shape, signed with the artist's full name and very similar in treatment:

### 26. *The Nativity of Christ.*

The Virgin, seated in the foreground to the left, supports with both hands the Child, who is sitting on her left knee, raising His right hand. A shepherd and St. Joseph are kneeling in adoration to the left and the right, respectively; two angels are seen between the Madonna and St. Joseph. Further back, a ruined building, where the ox and the ass are perceived under a roof to the left. Signed above to the right: "BENEDETO | MONTAGNA". 0.164 × 0.110. B. xiii. 334. No. 3.

*Impressions:* London; Pavia; Vienna, Alb.

### 27. *The Holy Family.*

The Virgin is seated on a grass-grown rock, holding in her arms the Child, who leans with His right arm on the head of St. Joseph, kneeling in adoration to the left. At the feet of the Madonna there are two snails. In the background, the mountain-bounded sea. Signed on a tablet, suspended from the tree, above to the left: "BENEDETO | MONTAGNA". 0.182 × 0.129. B. xiii. 338. No. 9.

*Impression:* Vienna, Alb.

### 28. *The Satyr Family.*

To the left, a satyr stands, blowing a horn, while to the right a woman, seated on a rock, beats with a rod an infant satyr, standing to the left of her and whom she holds by the hand. In the extreme foreground, to the right, a panther is couched on the ground, drinking from a bowl. Behind the figures are trees, and in the background the sea appears. Signed above, in the middle: "BENEDETO | MONTAGNA". 0.159 × 0.108. B. xiii. 342. No. 17.

*Impressions:* Amsterdam; Bassano; Berlin; Bologna; Bremen; Dresden, F. A. II.; Florence; Hamburg; London; Paris, B. N. (2), Dutuit (fragment) and E. de Rothschild colls.; Pavia; Prague, late von Lanna coll. (bought at the sale in May 1909 by Messrs. Colnaghi); Vienna, Alb. and Hofb.

### 29. *River God and Cupid.*

To the right, the youthful god is seated on the jut of a rock, holding a palm-tree in his right hand and leaning his left arm against an overturned urn from which water is pouring out. To the left of him is a winged cupid, seen from behind, who lifts an armillary sphere with both his hands and puts his left foot on a globe. Further back, a mountain-bordered bay, reed-grown farthest inland, on the left shore of which are some buildings. Signed above to the left: "BENEDETO | MONTAGNA". 0.163 × 0.110. P. v. 157. No. 48.

*Impressions:* Dresden, F. A. II.; London; Paris.

A set of illustrations to Ovid's *Metamorphoses*, partaking of the charm which is peculiar to those romantic travesties of classic subjects, which the Renaissance was so fond of:

### 30. *Mercury and Aglauros.*

Mercury stands to the left, holding the caduceus in his right hand and raising his left while addressing Aglauros, who stands to the right in the doorway of her house and prevents the god from entering it to

meet her sister Herse. Behind, to the left, a ruined gateway through which the sea is visible. Signed above to the left: "BENEDETO | MONTAGNA". 0.158 × 0.103. B. xiii. 342. No. 18.

*Impressions:* Berlin; London; Paris; Vienna, Alb. and Hofb. *Cf. Metamorphoses*, ii. 708 *sqq.*

## 31. *The Rape of Europa.*

To the left, Europa sits astride the bull, which is couched on the ground; she places a wreath on its right horn. Behind, to the right, one of her maids is talking with a shepherd, who is leaning against a long staff; behind him, two bulls and a tree are partly visible. The scene takes place on the sea-shore; in the middle distance, to the left, two islands with buildings on them are connected by a bridge; in the background, the outlines of mountains stand out against the sky. Signed above, to the left: "BENEDETO | MONTAGNA". 0.176 × 0.126. B. xiii. 345. No. 23.

*Impressions:* Amsterdam; Berlin; London; Paris, B. N., Dutuit and E. de Rothschild colls.; Vienna, Hofb. Reproduced in heliogravure by Amand-Durand. *Cf. Metamorphoses*, ii. 833 *sqq.*

## 32. *Apollo and Vulcan.*

To the left, Vulcan is seated on the jut of a rock, holding with his left hand an arrow-head on the anvil; the hammer has fallen from his raised right hand, as he hears the news of the infidelity of his wife, disclosed to him by Apollo, who stands to the right of him and who is accompanied by Amor, holding a bow. Behind, to the left, the forge of Vulcan, and to the right two houses. Signed above, "BENEDETO | MONTAGNA". 0.183 × 0.127. B. xiii. 345 *sq.* No. 24. P. v. 157 No. 47.

*Impressions:* Amsterdam; Berlin; London; Paris, B. N. (2, one with the signature blocked out) and E. de Rothschild coll.; Vienna, Alb. and Hofb. *Cf. Metamorphoses*, iv. 167 *sqq.*

## 33. *Apollo and Marsyas.*

To the right, Marsyas is seated on a rock under some trees, playing the bag-pipe, while Apollo stands to the left of him, holding a *viola da braccio* in his left hand and the bow in his right. The figures are at the side of a road which winds up a hill towards the left and is bordered at its highest point by some buildings. In the background, to the right the sea. Signed above, to the left, "BENEDETO | MONTAGNA". 0.161 × 0.114. B. xiii. 349. No. 31.

*Impressions:* Berlin; London; Oxford (doubtful, perhaps a copy) Paris; Vienna, Alb. and Hofb.

Bartsch describes the subject simply as "Les deux musiciens"; but a comparison with the wood-cut on p. xlix v°. of the edition of the *Metamorphoses*, dating from 1497 (see *supra*, p. 130) makes it clear that the artist intended to represent the contest between Apollo and Marsyas (*cf. Metamorphoses*, vi. 382 *sqq.*).

## 34. *Apollo and Cyparissus.*

To the left, Apollo, turning his back to the spectator, stands, holding a bow in his left hand, before the stag, which Cyparissus has just hit with a spear in its back and which lies dead under a tree. The god speaks, raising his right hand, to Cyparissus, who stands to the right in a faltering attitude. To the right of and behind the figures are roads. Signed above, to the right: "BENEDETO | MONTAGNA". 0.145 × 0.0955.

First state: As described above. P. v. 158. No. 53.

*Impressions:* Berlin; Frankfort-on-the-Main; London; Paris, E. de Rothschild coll.; Rome, Corsiniana (counterproof) and Vatican.

Second state: Above the former horizon has been added a town at the foot of mountains and by a river, covered with vessels. The road behind the figures is changed into a canal with two boats on it, and on the path to the right has been introduced a caricatured tiny panther. The word "Ciparisso" is written above the head of Apollo (though he is clearly qualified as the god by the bow) and a new inner border line has been engraved. *Ibid.* (as a weak copy).

*Impression:* London.

*Cf. Metamorphoses*, x. 106 *sqq.*

## 35. *The Birth of Adonis.*

To the right is a tree, in an opening of which appears the infant Adonis, who is received by Lucina, who stands to the left and behind whom, to the right, another woman is seen. From the left, only partly visible, a third woman advances, holding an urn with both hands. Some way behind these figures, there opens a bay; in the middle distance, a town is on the low right shore, while on the left side there is a cliff, crowned by a castle; in the background there are mountains. Signed above to the left: "BENEDETO | MONTAGNA". 0.163 × 0.112 B. xiii. 343. No. 20.

*Impressions:* Berlin; Copenhagen; Dresden, F. A. H.; London; Paris, B. N. and E. de Rothschild coll.; Vienna, Alb. and Hofb.

A free adaptation of this composition adorns the lid of a contemporary chest in carved wood which is in the Museo Civico at Vicenza; two scrolls above are inscribed BEMEDETO (*sic*) and MONTAGMA (*sic*) respectively. Another adaptation is to be seen on an Urbino dish painted

in the style of Fra Xanto, which was in the collection of Mr. George A. Gibbs, of Tyntesfield, Bristol (sale at Christie's, July 8, 1909, No. 41). *Cf. Metamorphoses*, x. 503 *sqq.*

### 36. *Apollo and Pan.*

In the centre, Apollo stands playing the *viola da braccio*. To the left, Pan, holding the syrinx in his right hand, sits on the ground under a tree; to the right, seated on a rock, are Tmolus, whose fingers follow the rhythm of the tune, and Midas, seen from behind. Further back, expands a mountain-bounded bay. Signed above, to the right: "BENEDETO | MONTAGNA". 0.166 × 0.113. B. xiii. 344 *sq.* No. 22.

*Impressions:* Berlin; Bologna; London; Paris; Vienna, Alb. and Hofb. Of this piece there is an engraved reproduction (also printed separately; 0.167 × 0.117) in Ottley, *A Collection of Fac-Similes*, i. pl. 26. *Cf. Metamorphoses*, xi. 146 *sqq.*

With these we may further count the following engravings of similar size and treatment:

### 37. *Centaur and Warrior fighting for a Woman.*

In the middle, a centaur clasps with both hands a naked woman, who kneels on his back and whom a warrior, standing to the left, has seized by her arms, trying to wrench her loose. Two clubs and the helmet of the warrior are lying on the ground. The struggle is fought by the sea, which is reed-grown near the shore. Further back, to the right, a cliff; in the middle distance, to the left, an island with buildings on it; to the right, in the background, mountains. Signed above to the left; "BENEDETO | MONTAGNA". 0.163 × 0.108. B. xiii. 341 *sq.* No. 16.

*Impressions:* Berlin; Paris, B. N. and E. de Rothschild coll.; Vienna, Alb. One might suggest that this engraving also represents a scene from the *Metamorphoses*, namely an episode of the battle between the Centaurs and the Lapithæ at the marriage of Peirithous and Hippodameia, and perhaps more particularly the fight between Theseus and Eurytus about the bride (*cf. Metamorphoses*, xii. 210 *sq.*).

### 38. *Centaur with a Nymph, fighting with a Dragon.*

To the right, a centaur, with a nymph on his back, raises in his right hand a club against a dragon which stands to the left of him, lifting its left claw from the ground. The centaur holds a bow in his left hand. Further back, the mountain-bounded sea, which is reedy under a cliff to the left. Signed above, in the middle: "BENEDETO | MONTAGNA". 0.165 × 0.111. B. xiii. 343. No. 19.

*Impressions:* London; Paris; Vienna, Alb. and Hofb.

### 39. *King David.*

David, who wears a crown, is kneeling on a paved space in the middle of the foreground, playing the harp. He is looking towards a dove appearing in a halo above to the right, while a roe-buck is couched near him on the same side. To the left is a portico, under which stands the king's throne; behind him, one sees over a low barrier, a large rock to the right, and to the left of the latter, further back, hills with buildings and the sea bordered by mountains. Signed above, in the middle: "BENEDETO | MONTAGNA". 0.159 × 0.110. B. xiii. 334. No. 2.

*Impressions.* London; Paris; Pavia; Vienna, Alb. and Hofb.

### 40. *The Oriental.*

In the foreground, somewhat towards the left, a man of Oriental type wearing a turban is seated on a rock, briskly turning to the left. Behind him, at some distance, a brook, crossed by a dilapidated bridge on the other side of which, to the left, two men are seated, conversing, in front of a house. Further back, to the right, a castle on a hill and, finally, the sea. Signed above, in the middle: "BENEDETO | MONTAGNA". 0.162 × 0.113. P. v. 159. No. 55.

*Impressions:* London; Paris.

### 41. *The Family by the Sea.*

A woman, seated on a rock to the left, supports with both hands a little boy, who stands, embracing her, in her lap, while another one tries to jump up into it from the ground, being seized by his right foot by a man, sitting on a rock to the right. A *viola da braccio* lies on the ground before the last-mentioned figure. The family is on the sea shore; to the right, a reedy space of water, on the other side of which is an island or a headland, on which stands a ruin. In the background, to the left, the outlines of mountains. Signed above to the left: "BENEDETO | MONTAGNA". 0.165 × 0.107. P. v. 156. No. 40[b]; 159. No. 56.

*Impressions:* Amsterdam; Hamburg; London; Paris; Vienna, Alb.

Small engravings of single figures, signed with the artist's initials only:

### 42. *Christ.*

Christ is standing, with opened arms, on a cliff, overlooking a bay. His hands show the nail-holes. Signed, below to the right: "B · M". 0.111 × 0.074. Undescribed.

*Impressions:* London; Rome.

## 43. *St. Catherine.*

The saint stands, holding a palm-branch in her right hand and with her left arm covered by her mantle. To the right, a fragment of a wheel is leaning against the stump of a tree. Signed on a stone behind her to the left: "B · M". 0.115 × 0.073. P. v. 157. No. 46.

*Impressions:* London; Pavia; Vienna, Hofb.

## 44. *Kneeling Warrior.*

A bare-headed warrior, kneeling on the rocky ground, turns his head towards the right, raising his right hand while holding a belt in his left. Signed below to the left: "B · M". 0.113 × 0.072. B. xiii. 346 *sq.* No. 26.

*Impressions:* London; Pavia; Vienna, Hofb.

## 45. *Youth seated by a Palm.*

A youth, seated on a rock, turns his head towards the right while grasping with his left hand a cord which is tied round a palm growing to the left. The right arm of the youth is resting in his lap. Below to the right two insects, on either side of which are the letters B and M. 0.111 × 0.077. B. xiii. 347 *sq.* No. 28.

First state: As described above.

*Impressions:* Bassano; Bologna; Dresden, K. K.; Oxford; Paris, B. N. and E. de Rothschild coll.; Pavia; Rome; Vicenza; Vienna, Alb.

Second state: The address "Guidotti for." has been added below to the left.

*Impressions:* Berlin; Copenhagen (the address erased from the impression); Dresden, F. A. II.; Hamburg; London (2; one from the von Lanna coll. with the address erased); Munich; Padua; Parma.

Old copy of the first state (identified by Mr. Hind; 0.107 × 0.079).

*Impression:* London.

## 46. *Oriental with a Book.*

To the left, a man in a turban is seated on a rock, supporting with his left hand a book which lies in his lap, while holding a little ball in his right. Behind him, to the right, a tree; further back, a bay, on the opposite, mountainous shore of which is a town. Signed below to the right: "B · M". 0.100 × 0.078. P. v. 158 *sq.* No. 54.

*Impressions:* Hamburg; London; Paris; Pavia.

## 47. *The Shepherd.*

To the right, a shepherd boy is kneeling on the ground, blowing a pipe. Before him, to the right, a tree stump; behind him, to the left, a flock of

sheep, grazing in front of a clump of trees ; to the right, a ruined building. In the background, mountains. Signed below to the left : · B·M · 0.100 × 0.078. B. xiii. 347. No. 27.

First state : Without the additions specified below.

*Impressions :* Berlin ; London.

Second state : A twig has been added to the stump ; there is more shading on the collar of the shepherd and some hatching on the front of the ruin ; the plate has been cancelled by two lines, crossing each other to the left of the shepherd.

*Impression :* Berlin (cut).

There are also impressions of this engraving at Bremen, Hamburg, Paris (2) and Vienna (Alb. and Hofb.), though I do not know from which state of the plate.

Contemporary copy in the reverse, without the signature. 0.113 × 0.072. B. xiii. 347.

*Impressions :* Hamburg ; Oxford.

Benedetto Montagna has signed the following copies of engravings by Dürer :

### 48. *St. Sebastian at the Tree.*

Reproduces in the reverse Dürer's engraving (B. 55) which was executed before 1497. Signed on the label, attached to the branch of the tree, below to the right : " B M ". 0.113 × 0.071. B. xiii. 341. No. 15.

*Impressions :* Bremen ; Paris (2) ; Vienna, Alb.

### 49. *The Nativity of Christ.*

Reproduces in the reverse Dürer's engraving (B. 2) which is dated 1502. Signed on the sign-board, above to the right : " B · M ". 0.1825 × 0.115. P. v. 155. No. 35.

*Impressions :* Bremen ; London ; Paris ; Rome.

### 50. *The Great Horse.*

Reproduces in the reverse Dürer's engraving (B. 97) which is dated 1505. Signed below to the left : " B M ". 0.166 × 0.117. B. xiii. 349. No. 32.

*Impression :* Vienna, Alb.

### 51. *The Man of Sorrows with outstretched Arms.*

Reproduces Dürer's engraving (B. 20) of about 1507, with a rich landscape added in the background. Signed below : " B · M ". 0.11 × 0.075. P. v. 156. No. 38.

*mpression :* Paris.

### 52. *The Witch.*

Reproduces in the reverse Dürer's engraving (B. 67) which dates from about 1507. Signed below to the left: "B M". 0.113 × 0.072. P. v. 158, No. 52.

*Impressions:* Berlin; Bremen; Munich; Oxford.

As regards the following engraving, the authorship of Benedetto seems uncertain:

### *The Virgin nursing the Child.*

Copied in the reverse from Dürer's engraving (B. 34) of 1503, with some variations. To the right, behind the Madonna, the stump of a tree has been introduced, and throughout the foreground there are a multitude of plants; the stone with the monogram of Dürer is removed to the right corner; the date 1503 on the tablet, suspended on the fence-pole, is altered to 1514 (the four being arabic); and the size is different, *viz.*, 0.101 × 0.079 instead of 0.113 × 0.070. P. v. 156. No. 39.

*Impression:* Berlin.

Brulliot (*Dictionnaire des monogrammes*, ii. 34) seems already to have attributed this engraving to Benedetto Montagna, mistaking for the initials of the artist what, at least in the only impression I know, appear to be only some scratches below in the middle. Nevertheless, I think it quite possible that this might be a work of Benedetto, though it seems wiser not to be positive. The style of engraving is much akin to that of the master's early period; the bird (*cf.* the animals in *Orpheus*) and the tree-trunk to the right recall him too. The engraving is certainly weaker than any unquestionable one by Benedetto; but this might be accounted for by its being a very early production of his.

The pieces mentioned below have been wrongly ascribed to Benedetto Montagna:

### *St. Jerome.*

To the right, the saint is seated on a grassy bank, in front of a ruined hamlet. He is reading a book, which he holds with both hands, on a rude table. Behind the latter, half-concealed, the lion is couched on the ground. In the extreme foreground, to the right, a rabbit; in the background, a hill, on which are three stags. Signed below to the right: "B · M". 0.155 × 0.222. As Benedetto Montagna in P. v. 157. No. 43.

*Impression:* Dresden, F. A. II.

The free, sketchy touch observable in this engraving is so radically different from the style of Benedetto Montagna during any of the phases

of his career that I feel no hesitation whatever in eliminating this piece from his work, and in declaring the initials of our artist, which figure so prominently in the foreground, to be a forgery. The figure of the saint is, as already remarked, by Passavant, copied in the reverse from Marcantonio's *St. Jerome with the Little Lion.* (B. xiv. 88 *sq.* No. 102.)

### *Two Hermits.*

To the left, a hermit in a short coat stands reclining against the stump of a tree, lost in meditation, raising his left hand and holding a book in his right. Somewhat farther back, to the right, another hermit, seen from behind and wearing a frock, sits on the fragment of an architrave, leaning his right arm against a stone. Behind, on the same side, a large rock, pierced by a natural arch; steps hewn into it lead up to a chapel. In the distance, to the left, a bay, covered with vessels. 0.193 × 0.170. As Benedetto Montagna in Brulliot, *Table générale des monogrammes*, p. 535, note. P. v. 156 *sq.* No. 42.

*Impressions:* London (2); Paris, B. N. and E. de Rothschild coll.; Vienna, Hofb.

Bartsch (xv. 482 *sq.* No. 32) considers Reverdino as the author of this engraving, while Passavant, after having first accepted Brulliot's attribution (see *supra*) awards it later (v. 189. No. 101) to the "early Lombard—Venetian school." The draperies, the rocks and the technique reveal a most intimate affinity with the original series of the so-called "Tarocchi cards of Mantegna" (B. xiii. 131 *sqq.*; as copies), for which now, as it seems justly, a Ferrarese origin is claimed.

### *Nymph Resting.*

The Nymph, naked but for a drapery which envelopes her left leg, is seated on the ground, reclining against a knoll to the right of her. She wears round her head a wreath of twigs with thin leaves. Behind her, to the left, some trees; further back, buildings by a river. 0.113 × 0.171. P. v. 158. No. 51.

*Impressions:* London; Paris (2).

There can be no doubt that Bartsch was right when suggesting (xiv. 310 *sq.* No. 412) that the above engraving might be an early work by Agostino Veneziano, whose delicate treatment in his first phase is indeed exactly paralleled here. Passavant himself accepts Bartsch's attribution later (vi. 59. No. 85), having, however, on a third occasion (v. 189. No. 83) awarded this piece to some Venetian painter of the School of Giorgione!

### *St. Jerome.*

To the right, the saint is seated on a knoll, reading. Behind him, to the right, a bay, on the shore of which are some buildings; to the

left, the lion is moving on a road and a man is standing in the shade of some trees. Further back, the sea, with an island, on which stands a church. 0.128 × 0.1155. Alessandro Zanetti, *Le premier siècle de la calcographie*, p. 165 *sq.*

*Impressions :* Frankfort-on-the-Main; London.

It seems to me that this engraving also, which Passavant (v. 171 No. 21) connects with Mocetto, shows the early style of Agostino Veneziano. The lion is besides similar to that occurring in Marcantonio's and Agostino's *St. Jerome with the Little Lion* (B. xiv. 88 *sq.* Nos. 102, 103).

### *St. Paul.*

An etching. The figure is copied in the reverse from the engraving by Dürer (B. 50) of 1514, from which the landscape and the size (0.162 × 0.111 instead of 0.119 × 0.075) differ. P. v. 159. No. 57.

*Impressions :* Paris, B. N. and E. de Rothschild coll.

Even Passavant feels doubtful about the attribution to Benedetto, which, in fact, is quite unconvincing.

# PART III

## GIOVANNI BUONCONSIGLIO

# CHAPTER VII

## GIOVANNI BUONCONSIGLIO

Giovanni Buonconsiglio—to whom Vasari[1] and Ridolfi[2] devote short notes only, yet about whom we know of a good many documents, thanks especially to the researches of Dr. Ludwig[3]—belonged to a family which is reported to have settled in Vicenza from Montecchio Maggiore[4], a village situated some way to the south-west of Vicenza, at the foot of one of the last spurs of the Vicentine *prealpi* which to-day is crowned by the picturesque ruins of two castles dating from the time of the Scaligers. Giovanni's father was Domenico, from whom he inherited the appellation

[1] After having omitted to mention our artist in the first edition of the *Lives*, Vasari says of him in the second, in the Life of Carpaccio: "Fu anco tenuto in grado di buon maestro Giovanni Buonconsigli, che nella chiesa di S. Giovanni, e Paulo, all'altare di S. Tomaso d'Aquino, dipinse quel Santo circondato da molti, a i quali legge la scrittura sacra, e vi fece una prospettiva di casamenti che non è se non lodevole" (*Le vite de'più eccellenti pittori, scultori e architettori*, pt. ii. vol. i. 523).

[2] Ridolfi, *Le maraviglie dell'arte*, i. 60 (Vita di Guariento Padovano e d'altri pittori veneti e dello stato).

[3] For the documents concerning Buonconsiglio found by Dr. Ludwig, see his "Archivalische Beiträge zur Geschichte der venezianischen Malerei" in *Jahrbuch der königlich preussischen Kunstsammlungen*, xxvi. Beiheft, p. 88–96.

[4] In Pagliarino's list of the noble families which were living in Vicenza in 1663, we find the following entry: "Bonconsegio, poco tempo è, che hanno havuta la sua origine da Montecchio maggiore Castello nel Vicentino" (*Croniche di Vicenza*, p. 333). A medallion with the bust of Buonconsiglio in bas-relief commemorates the painter at Montecchio.

"marescalco" (farrier) frequently given to him;[1] his mother was of the Cararo family.[2] Whilst still a rather young man Giovanni went to Venice and married there Giovanna, the daughter of ser Andrea from Sovere and his wife Franceschina. Indeed, the earliest known document in which Buonconsiglio's name occurs, dated January 22, 1495 (*more veneto* 1494) shows him as residing in that town; the document in question is the will, which his wife—as the custom was—had drawn up when expecting her first delivery.[3] The same year, on August 26, Giovanna laid claim to the inheritance from her mother;[4] Buonconsiglio became, in consequence thereof, the owner of some houses in the parish of SS. Apostoli. Our painter made his home in Venice for the rest of his life.[5] He

[1] Domenico is mentioned in the document of September 28, 1519, and the Vicentine Estimi of 1519 and 1527, about which see *infra*.

[2] *Cf.* the will, dated June 20, 1535, of Samaritana, the widow of "miser Zuane Piero Carara da Vinzenza," whereby she makes a bequest "ale fie de maistro Zuanne depentor, che fo fiol de una sorella del quondam miser Zuan Piero fo mio marido." *Cf. infra*, p. 194; and see also the documents of May 15, 1513, and October 31, 1515, reported *infra*.

[3] The document (Venice, Archivio di Stato, Sez. Not. *Atti Gio: Francesco Dal Pozzo*, Test[i]. B[a]. 764, No. 115) is published by Ludwig, *loc. cit.* p. 90. One of the witnesses signs himself: "Io Marcho da Parma depentor condam Miser Zufre." Ludwig presumes (*loc. cit.* p. 88) basing on analogous cases, that he was the *garzone* of Buonconsiglio; he belonged to a family of probably rather humble painters, bearing the surname Trollo, about whom *cf.* Ludwig, *loc. cit.* p. 26.

[4] A partial copy of the document (Venice, Archivio di Stato, *Quattro Ministeriali* Stride e chiamori. Reg[o]. 74, c[o]. 141 t[o].) is given by Ludwig, *loc. cit.* p. 90.

[5] Further documents referring to Buonconsiglio at Venice are: 1513, May 15. The dyer Francesco Cararo, the son of ser Manfrin of Vicenza and uncle of Buonconsiglio, has his will drafted in the house of the latter, who is constituted the executor of Cararo. Venice, Archivio di Stato. Sez. Not. *Atti Barone de Grigis fu Bartolomeo*, Test[i]. B[a]. 542, No. 225. Ludwig, *loc. cit.* p. 91.—1514, Oct. 5. The house of Buonconsiglio is mentioned in a purchase agreement for the sake of

always, however, maintained his connection with his native country: he executed pictures for its churches; he paid the tax at Vicenza, where he possessed a house in the Contrà di Santa Corona.[1] For some time during the second decade of the *cinquecento* he was working at Montagnana, in Paduan territory. He had three

determining the site of another house which the transaction is concerned with. Venice, Archivio di Stato. *Procurator*. Assicurazioni di dote, divisioni e comprede. Reg. 11, c°. 79. Ludwig, *loc. cit.* p. 91.—1514. Buonconsiglio pays the tax for his houses. Venice, Archivio di Stato. Estimo 1514, Libro Mastro (Fia), c°. 1008. Ludwig, *loc. cit.* p. 91.—1515, Oct. 31. Francesco Cararo makes a new will; Buonconsiglio is again constituted his executor. Venice, Archivio di Stato. Sez. Not. *Atti Gio. Francesco Raspi*. Test$^{i}$. B$^{a}$. 823, No. 8. Ludwig, *loc. cit.* p. 91.—1518, May 7. Buonconsiglio describes in a *chondition* (declaration of property) his houses. Venice, Archivio di Stato. *Dieci Savi sopra le Decime in Rialto*. B$^{a}$. 22. SS. Apostoli, No. 103. Estimo 1514. Ludwig, *op. cit.* p. 91 *sq.*—1519, March 31. Buonconsiglio witnesses a will. Venice, Archivio di Stato. Sez. Not. Test$^{i}$. *Atti Barone de Grigis fu Bartolomeo*. B$^{a}$. 542, No. 233. Ludwig, *loc. cit.* p. 92.—1519, Sept. 28. Buonconsiglio, acting as the executor of Francesco Cararo, is concerned in transactions relating to a dowry. Two documents, both in Venice, Archivio di Stato; (1) Sez. Not. *Atti di Giovanni Maria de Cavagnis*. Reg°. 3346, c°. 273 t°. (2) *Giudici del Proprio*. Testimoni e testificazioni, 1519–20. Reg. 14, c°. 87 t°. Ludwig, *loc. cit.* p. 92.—1527, March 7 and April 2. The jeweller Calisto Anichini of Ferrara appoints "prudentem virum Joannem Marescalcum dictum Bonconsilio pictorem Vicentinum in civitate Venetiarum commorantem" his agent. Ferrara, Archivio Notarile. *Atti Luigi de Nursia*. Cittadella, *Documenti ed illustrazioni risguardanti la storia artistica ferrarese*, p. 128, 239.—1530. Buonconsiglio is mentioned in the Libro delle tanze of the Scuola de' pittori of Venice. Moschini, *Guida per la città di Venezia* pt. ii. vol. iv. 569. For other documents relating to Buonconsiglio as member of the Scuola de' pittori, see *infra*, p. 193.

[1] "Negli *estimi* vicentini si legge il cognome variamente: *Joannes q. Dominici merescalchi de Bonconseio* (1519) o *Joannes merescalcus pictor quondam Dominici bonconsilii* (1525) . . ." (Foratti, *Giovanni Bonconsigli*, p. 8). As appears from the document published by Dr. Ludwig, *loc. cit.* p. 96, Buonconsiglio's son, Vitruvio, inherited from his father, besides the house in Vicenza, seven fields at Sarmego in the province of Vicenza.

children, a son Vitruvio and two daughters, Faustina and Altabella.[1]

Of the dated pictures by Buonconsiglio which have come down to us, the earliest are from 1497. It seems, however, possible, on stylistic and technical considerations, to trace something of the evolution which preceded the creation of those works.

In the first place, then, we have to notice a very interesting picture in the collection of Herr Adolf von Beckerath of Berlin, hitherto, as far as I know, not mentioned in art literature. The painting in question is a half-length of the Madonna with the Child in her arms. It certainly is the work of an artist whose talents have not yet ripened : witness the very feebly drawn hands—always a weak point in Buonconsiglio—and the awkward position of the Child, openly defying the law of gravitation. Yet it is by no means devoid of good qualities. There is something grand and imposing in the simple pyramidal silhouette of the Virgin against the light blue background ; her head is full of character and the colour effect is very pleasant. The attribution to Buonconsiglio is fully warranted by the types—not exempt from a certain vulgarity, the *coiffure* and costume of the Madonna (*cf.* the Magdalen in the *Pietà* soon to be discussed) the hands and the colouring.[2]

From this painting the step is rather great to another one, in which those eminent connoisseurs Crowe and Cavalcaselle detected a style akin to that of Buonconsiglio and which they mentioned as an early work by our artist, though only hesitatingly and in the recess of a note. It is a fresco adorning the space of

[1] For further information about them see *infra*, p. 195 *sqq.*

[2] Berlin. Collection of Herr Adolf von Beckerath. The Virgin is clad in deep red tunic and dark green mantle ; the naked Child lies in her arms, holding some cherries. On wood. 0.52 × 0.35.

[Berlin, Herr A. von Beckerath

THE VIRGIN AND CHILD

wall lying between a sculptured altar-piece [1] and an arched construction above it, in the right transept of San Lorenzo at Vicenza. In the lunette one sees the crucified Christ between His mother and St. John the Evangelist, whose passionate grief is very effectively rendered. The Virgin closes her eyes, groaning and wringing her hands; the Evangelist looks up at the Master, lamenting and unfolding his arms with a large gesture of despair. Under the space occupied by this scene, there is a frieze showing, in the middle, three *putti* playing with the instruments of the passion, and, on each side, medallions with the half-lengths of Abraham and some other sacred character.

It is true that the robust figures are reminiscent of Montagna, as are also particulars like the peculiar disposition of the fingers. Yet it seems as if in the *Crucifixion* there were a flow and harmony of lines, an intimate vibration of the movements, which one could not expect from Montagna (elucidative in this respect is a comparison with his treatment of the same subject in Praglia) whilst they would not surprise

[1] An inscription to the right of the altar records that this shrine was erected in 1474. (*Cf.* Courajod, "Note sur quelques sculptures vicentines" in *Gazette des Beaux-Arts*, ser. ii. vol. xxv. 139). There is, however, nothing to prevent our assuming that the frescoes were executed some time later. The carved altar-piece consists of a triptych showing, in the central compartment, Christ supported in the tomb by two weeping angels and, in the lateral ones, Saints Francis and Bernard of Siena; an arched top-piece, with God the Father surrounded by cherubs; and, on the volutes of this lunette, the figures of the Virgin Annunciate and the Angel Gabriel. In a similar style are the following works:—Louvre. *Christ supported in the sarcophagus by two lamenting Angels, between an Evangelist and St. Jerome;* above, in a lunette, *God the Father worshipped by two kneeling Angels.* (Presented by M. Charles Timbal, *ibid.* p. 136 *sqq.*)—Thiene. Castello Colleoni. Chiesa. Altar-piece. Triptych with *the Virgin and Child* in the middle compartment, and *Saints Bartholomew and Francis* in the side ones; above, in a lunette, *God the Father among Cherubs.*

us in the work of the master of the wonderful *Pietà* from San Bartolomeo at Vicenza. The emaciated frame of the Saviour is much the same in both these paintings and so too are the feeling and the gestures: the pathetic one of St. John the Evangelist in the *Crucifixion* corresponds to that of the Virgin in the *Pietà*, while that of the Madonna in the fresco is paralleled by that of the Magdalen in the *pala*. I think it therefore a very reasonable supposition that we are here concerned with a work by Buonconsiglio; and seeing the affinities it has with the *Pietà*, the circumstance that it naturally must have been painted at Vicenza, and its strong Montagnesque character, we may readily ascribe it to an early phase of his career.[1]

Authenticated by a signature, but not dated, is the picture of the *Pietà* which originally had its place over an altar in San Bartolomeo at Vicenza and now is one of the chief ornaments of the Museo Civico of that town. Painted in tempera, it does not display the technical notions which the artist shows himself to possess in 1497. The forms in it are coarser, less full than in the works of Buonconsiglio's later years (although no doubt akin to those of the fragmentary picture of 1497). It is altogether a very remarkable phenomenon this *Pietà*, created—to use the words of a recent Italian critic—by "an artist of genius, with

[1] Vicenza, San Lorenzo, right transept, end wall, Altare della Trinità. The Virgin is in green tunic and reddish violet mantle; St. John, in vermilion tunic and green mantle. Behind them, two parapets covered with squares of *porfido* and *serpentino*. The Virgin and St. John are about three-quarter lengths. It is apparently this work Ridolfi alludes to when saying (*op. cit.* i. 141) that there is a picture of the *Crucifixion* by Bart. Montagna in San Lorenzo. Boschini does not notice the fresco; and Mosca has no name for the author of it (*op. cit.* i. 56). Crowe and Cavalcaselle, *A History of Painting in North Italy*, 437, n. 1. A reproduction of the whole altar is in Pettinà, *Vicenza*, p. 27.

all the force and daring of youth," [1] and reaching a climax of perfection which its master never was to surpass and often not even to approach.

The Virgin is seated on the rocky ground, by the lifeless ash-grey body of Christ, whose head is resting on her lap. Plunged in profound despair, she throws her head back, lifting her weeping eyes towards heaven, lamenting and flinging wide her arms. Her head rises above the outline of the distant mountains and stands forth against the sky ; this is the point of the composition upon which the strongest accent is laid. The mantle of the Madonna descends down her head and arms in simple unbroken lines which are continued in the body of Christ. The latter, besides furnishing an admirable example of the painter's knowledge of the nude, produces an intensely painful impression, as it lies there, livid and rigid in death, yet with the face still in spasms and the hands cramped. At the feet of the Saviour kneels the richly dressed young Magdalen, who bends forward, wailing and wringing her hands ; behind her rises the figure of John the Evangelist, sharing the general grief and looking upwards while also clasping his hands.

A most refined sense of the harmony of lines manifests itself in the grouping of these four figures and also in their disposition in the landscape. The group of the two youthful figures is seen against the background of a large rock, whilst the chief group is placed in front of a wide prospect into a river valley, the head of the Virgin, finally, as said, emerging against the open sky. This is of a heavy blue tone, and barred by cinereous and white clouds—a sad, frozen aspect. Greys and blues and olives are the colours prevailing throughout the picture. A more lively note is struck only by the vermilion of the mantle of St. John and the

[1] L. Venturi, *Le origini della pittura veneziana*, p. 265

bright green and yellow in the costume of the Magdalen.

A feeling of the most intense, oppressive sorrow pervades the whole scene; in this powerful rendering of the feeling as well as in the vulgar types of the figures, the picture shows a certain kinship to Rembrandt's art. What is, however, the most striking feature of this painting is the grand composition as considered merely from the point of view of linear beauty; it is as marvellous as it is unconventional.[1]

[1] Vicenza, Museo Civico, Sala V., No. 22. The Virgin wears a light blue tunic and a dark blue mantle. The Magdalen is clad in a low-necked dress of gold brocade with slashed sleeves and trimmed with pearls, a chocolate brown gown and a green mantle. John the Evangelist wears a light blue tunic and a vermilion mantle. Signed on a *cartellino* below to the left

IOANES · BONICHŌ | SILIJ · P · | · MARESCHALCO ·

On wood. 1.77 × 1.60. Much damaged by the scaling of the colour. The beautifully proportioned frame is of the epoch and painted by Buonconsiglio with friezes (grey ornaments on greenish blue ground), which are finely in keeping with the picture. Below on either side the Nievo arms. Mentioned by Boschini (*I gioieli pittoreschi*, p. 90) and Mosca (*op. cit.* i. 5) as being above the altar of the third chapel to the right in San Bartolomeo. It is probably merely fortuitous that in the fine *Pietà* by Antonio Begarelli in San Pietro at Modena (1544–46) the lines are quite similar to those in Buonconsiglio's group. The analogy deserves at any rate to be pointed out. Ph. Alinari.—Above the *Pietà* there was at San Bartolomeo a fat and coarse half-length of St. Catherine between two small *tondi* representing the Annunciation, all by Buonconsiglio, and beautiful pieces of colouring. These are also now in the Museo Civico of Vicenza. (*St. Catherine*, Sala V. No. 21. The Saint stands, facing us, her left hand resting on a fragment of a wheel and her raised right holding a palm-branch. She is clad in a dark green tunic with slashed sleeves and favours and a dark red mantle lined with gold brocade; a string, adorned with a large ruby and pearls is tied round her loose hair. Greenish blue background. On wood. 0.68 × 0.57. *Tondi* with Annunciation, Sala V. Nos. 14, 15. The Virgin, in crimson tunic, dark green mantle and white kerchief, is at her *prie-dieu* with clasped hands. Gabriel, clad in yellow, crimson and green, holds in the left hand a branch and raises the right in salutation. Both pictures have greyish green backgrounds and are much worm-eaten. Diameter

*Alinari photo.*] [*Vicenza, Musco Civico*

PIETÀ

I should feel inclined to think that these would be about the earliest extant works by (or at any rate attributable to) Buonconsiglio.

As to the information which they give about our artist's earliest education, there is no lack of Montagnesque traits in them. To begin with Herr von Beckerath's *Madonna*, we note in it Montagna's peculiar disposition of the fingers. The cherries held by the Child are a feature seen also in some early works by Montagna or his school. The parted hair of the Madonna, curving on each side of her forehead, and a certain solemn indifference of expression are also points of contact with Montagna's style. As to the fresco in San Lorenzo, I have already touched upon its affinities with Montagna. In the *Pietà* the rocky ground is of the same kind as that to be found in Montagna; and the juxtaposition of green and vermilion to the right is a favourite one with that master.

Again, if we turn to Buonconsiglio's later works, we shall every now and then come across Montagnesque reminiscences in them. It may indeed well be that the young Buonconsiglio frequented the *bottega* of the chief painter of Vicenza—nothing could be more natural. Yet Buonconsiglio's style shows, even in his early works, marked individual powers, in the types, colouring, composition, feeling. He was never a mere follower of Montagna, and in the course of time, moreover, underwent influences from several other sides.

Morelli once styled Buonconsiglio "a pupil of Giovanni Bellini and imitator of Bartolomeo Montagna." [1] In my opinion, he is perhaps more ade-

of each *tondo*, 0.22. Boschini, Mosca, as above.) Crowe and Cavalcaselle deal with all these pictures, *op. cit.* i. 437.

[1] Ivan Lermolieff [Morelli], *Die Galerien Borghese und Doria Fanfili in Rom*, p. 358.

quately characterised by a transposition of the words "pupil" and "imitator."[1]

The two dated works of 1497 which have come down to us are: a fragment (now in the Academy at Venice) of the *pala* representing the Virgin and Child enthroned between Saints Benedict, Thecla, Cosmas, Damianus, Euphemia and Dorothy, once in Santi Cosmo e Damiano on the Giudecca in Buonconsiglio's new home; and the altar-piece, showing the Virgin between Saints Peter and Joseph, at present hidden in the parish church of Cornedo (a village in the Val d'Agno), into which place however, it is said to have come only in the first half of the nineteenth century.

The picture by Buonconsiglio in SS. Cosmo e Damiano can be traced as having at first been above the altar of the chapel to the right of the choir.[2]

[1] Crowe and Cavalcaselle think the figure of St. Thomas in Giovanni Speranza's *Assumption of the Virgin* from San Bartolomeo at Vicenza, now in the Museo Civico of that town, to be by Buonconsiglio, and they infer that Speranza employed Buonconsiglio as his assistant (*op. cit.* i. 421 *sq.*; 436). Admitting that the type of that saint shows a certain resemblance to those of Buonconsiglio, still the figure seems to me to be by the same hand as the rest of the picture; and we know besides now that Speranza was the younger of the two painters.

[2] Sansovino says in 1581: "E in questa chiesa di buono una palla posta à man destra nel mezzo d'essa chiesa: & fu dipinta l'anno 1446 da i Vivarini & l'ornamento d'intaglio fu fatto di Christoforo Ferrarese" (*Venetia città nobilissima et singolare*, p. 254). On this Martinioni remarks in 1663: "*La palla che scrive il Sansovino esser di mano de i Vivarini, fu dipinta da Giovanni Buonconsigli: lo dimostra la sottoscrittione posta nella sede della Vergine, che dice*, Joannes Bonconsilius Mariscalcus de Vicentia 1497." (*Ibid.*) Sansovino's statement is, however, perfectly consistent considered by itself. "I Vivarini," *i.e.*, Antonio Vivarini and Giovanni d'Alemagna, were, as is well known, working together precisely in 1441–49; and Cristoforo da Ferrara was one of the frame-carvers they employed. One may perhaps put forward as a suggestion that at Sansovino's time there really was a picture by the two companion painters in the chapel to the right of the choir, whilst Buonconsiglio's work adorned the high altar (as indeed would well agree with the choice of saints represented in it); and that the

That place was occupied by it at least as late as in 1705; then it had to be ceded to a painting by Alessandro Varotari, representing the Mystic Marriage of St. Catherine, and the work of our artist was hung on the wall of the chapel. We hear of this change —as far as I know—for the first time in 1733,[1] and we find further records of the altered state of things dating from 1736 and 1740.[2] Subsequently, Buonconsiglio's painting was removed from the church and cut into pieces.[3] In 1771, Zanetti expresses his regret at its disappearance, but adds in a note that he understands that a part of it still exists in Venice.[4] The catalogue of the collection of Count Bonomo Algarotti of Venice—which was published shortly after the death of the count in 1776—includes two fragments of the *pala* in question, one comprehending the half-lengths of Saints Benedict, Thecla and Damian, the other a three-quarter length of the Madonna and Child.[5]

first dethronement of the latter painting took place when Palma Giovine's *pala* was put up over the high altar, probably in connection with the restoration and consecration of the church in 1583. Buonconsiglio's picture may then, in its turn, have caused the removal of the work of 1446. Ridolfi (*op. cit.* i. 60) says nothing of the position of the picture in the church, and we get the first quite explicit information about this matter one year after that in which Martinioni wrote, from Boschini (*Le minere della pittura*, p. 402 *sq.*). Then follow statements to the same effect by Boschini (*Le ricche minere della pittura veneziana*, Sest. D. D. p. 74; 1674), Martinelli (*Il ritratto di Venezia*, p. 429 *sq.*; 1684), Pacifico (*Cronica Veneta*, p. 449; 1697) and the pseudonym D. L. G. S. V. (*Il ritratto overo le cose più notabili di Venezia*, p. 484 *sq.*; 1705).

[1] *Cf.* [A.M. Zanetti] *Descrizione di tutte le pubbliche pitture . . . di Venezia*, p. 373.

[2] *Cronica veneta sacra e profana*, p. 453 (1736); Albrizzi, *Forestiere illuminato*, p. 266 (1740).

[3] Sig. Paoletti says (*Catalogo delle RR. Gallerie di Venezia*, p. 176) that it was in great part destroyed by fire, yet of this I find no mention in the old authors.

[4] [A.M. Zanetti] *Della pittura veneziana*, p. 68.

[5] [Selva], *Catalogo dei quadri . . . del fù sig. conte Algarotti in Venezia*, p. iii.

The former picture passed then to the Manfrin Collection, from which it was bought in 1856 by the Emperor Francis Joseph, who presented it to the Academy at Venice. The other fragment seems to be missing now.[1]

The fragment at Venice and the old descriptions of the intact picture enable us to form the following idea of the whole aspect of the latter. The figures were represented in front of an apse, "lavorata con belli intagli," as Ridolfi says, on either side of which there were glimpses of the open air. A black hanging was stretched behind the Virgin. Nearest to her, on each side, were seen the patron saints of the physicians, to whom the church was dedicated, clad as Venetian senators; to the left there were, moreover, the figures of Saints Benedict and Thecla, and to the right, those of the two sisters, Saints Dorothy and Euphemia.

The preserved portion shows the half-lengths of the saints to the left and parts of the architecture, the hanging and the sky. It is a wonderful piece of rich and warm colouring. We may describe it as being chiefly a combination of deep black (frock of St. Benedict, cap and shoulder-belt of St. Damianus—as we may call him—and hanging) and fiery vermilion (cloak of St. Damianus) which are joined in perfect harmony by the moonlight night turquoise of the sky and whatever other colours there may be. Benedict, who looks haughtily at the spectator, is a powerful figure, reminding us of Montagna; Damianus, rather common-looking and out of drawing; the face of St. Thecla, of delicate oval, becomes visible between the dark masses of her two male companions as a white, shimmering spot.

The style of colouring—even if the forcible ver-

[1] The dimensions of it are given as 2 ft. (Parisian) 4 in. by 2 ft., that is about 0.756 × 0.648.

milions are an inheritance from Montagna—is moulded upon that of Giovanni Bellini, the rich black of St. Benedict's frock being certainly inspired by the wonderful figure of the same saint in Bellini's Frari triptych (1488), about the colour of whose robe it has been said [1] that it is "a black which is not the absence of colour but rather the quintessence of all rich colours so concentrated as to be invisible." [2]

The altar-piece at Cornedo has, as far as I know, hitherto escaped the attention of criticism. It is a very important work, unfortunately much repainted and damaged. Here, as in quite a number of Italian pictures of the late fifteenth or early sixteenth century, the subject leaves one in doubt whether it is that which later received its most famous interpretations in Murillo's *Concepciones* or whether it is simply the Virgin Annunciate.[3]

We see at Cornedo the Virgin, standing in a marble hall on a low pedestal. With her eyes cast down, unaware of the world around her and wholly intent upon the divine mystery, she joins her hands in solemn prayer, in a composed, symmetrical attitude, facing

[1] Fry, *Giovanni Bellini*, p. 34.

[2] Venice. Academy. No. 602. St. Benedict is holding a book. St. Damianus has in his right hand a spoon. Signed on a *cartellino*, which in the intact painting was to be seen below on the throne of the Madonna, and here has been let into the panel beneath to the right: 1497 adij. 22 . decembrio | Joanes . Bonichonsilij. Mare | . schalchus . da Vicenza . p. On wood. 0.82 × 0.68. Crowe and Cavalcaselle, *op. cit.* i. 438. Ph. Anderson.

[3] Jacob Burckhardt devotes some attention to this group of paintings in his *Beiträge zur Kunstgeschichte von Italien*, p. 45 *sq.* He believes that they all represent the Virgin Annunciate, pointing out the objections which in the latter half of the sixteenth century were still raised against such a theme as the Immaculate Conception. It should be noted, however, that in a picture by Crivelli (now in the National Gallery) which represents the Virgin looking up to God the Father and the Dove, there is written on a scroll, supported by two angels over the Madonna "Ut in mente Dei ab initio concepta fui, ita et facta sum."

the spectator. Above, the dove of the Holy Spirit descends, surrounded by an aureola. As witnesses of the mystic event appear the head of the church, St. Peter, and the old, crook-backed St. Joseph. Among the kindred paintings by other artists, I know none which can compare for solemnity and mystery with Buonconsiglio's quite simple scene. In creating the figure of the Virgin, our painter was evidently inspired by Alvise's wonderful Redentore *Madonna* (which, by the way, is also recalled by the bird perched on the cornice to the right). The portico is sumptuously adorned with multi-coloured marbles and mosaics on golden ground; through its arcades, peeps of the sky and the verdant landscape come to sight. The colour effect must have been of much richness.[1]

A work which in colouring and treatment comes close to the fragment of the *pala* of Santi Cosmo e Damiano is the striking portrait of a man in the Gallery of the Capitol at Rome. The fact that the name of the painter is written on the *cartellino* which is held by the sitter has given ground to the supposition that this face with the small, penetrating eyes reproduces the features of Messer Zuane himself.[2]

[1] Cornedo. Parish Church. First altar to the right. The Virgin wears a dark red tunic, a blue mantle lined with yellow and a yellow kerchief. St. Peter, in green tunic and yellow mantle, holds a large book. St. Joseph, in green tunic and vermilion mantle, leans upon his staff. In the centre of the uppermost mosaic-frieze the signature:

BONICONSILII | JOA · FECIT | 1497

On wood. Circular top. Life-size figures. I was told by the parish priest of Cornedo, that this picture came there in the first half of the nineteenth century through the mediation of the Marchese Gonzati. I find it mentioned only in the *Elenco dei principali monumenti . . . . nella provincia di Vicenza*, p. 29.

[2] Rome. Gallery of the Capitol. No. 147. Bust of a man with brown *zazzera*, in black costume and cap, holding in his right hand a piece of paper with the inscription

. Zuane Mare | schalcho . p.

[*Cornedo*

MYSTIC CONCEPTION

Another work of about this period seems to be the interesting little *Ecce Homo* in the collection of Mr. T. Humphry Ward of London. The master's conception of the Saviour partakes here of the same vulgarity as in the *Pietà;* yet the painful feeling is no doubt also this time forcibly rendered.[1]

The next dated work is the painting of 1502, which originally was above an altar in the Oratorio dei Turchini at Vicenza, but now adorns the high altar of San Rocco in the same town.

It represents the Madonna and Child, enthroned in a chapel and surrounded by Saints Paul, Peter, Dominic and Sebastian. In many points it evidently adheres to Montagna's high-altar-piece of San Bartolomeo as its model: compare many details of architecture, the hanging lamp and the string thrown over the pole to the left, the aloofness of the Virgin and the way in which her mantle is folded. But the main

Greenish blue background. On wood. 0.39 × 0.30. A. Venturi "La Galleria del Campidoglio" in *Archivio storico dell'arte*, ser. i. vol. ii. 448. Ph. Anderson. The trick of telling us the name of the model by letting him hold a letter addressed to himself is used for instance in Francia's portrait of Vangelista Scappi in the Uffizi or the bust of Bernardo di Salla in the Louvre, about which see *infra*, p. 201.

[1] London. Collection of Mr. T. Humphry Ward. Bust of Christ who is seen through a window. He is crowned with thorns, wears the purple mantle and opens His mouth in a groan. Light blue background. Signed below:

Joanes Vicentinus pinsit

On wood. 13 × 10 (in.) Formerly in the Princess Sciarra collection. Exhibition of Venetian Art, New Gallery, 1894–95 (No. 54). Berenson, *The Study and Criticism of Italian Art*, i. 117.

Yet another work of this phase of Buonconsiglio's career is perhaps the little bust of a smooth-shaved young man in the Simon Collection of the Kaiser Friedrich Museum at Berlin, judging from the colour-scheme (vermilion jacket, black cap, reddish flesh-colour, turquoise background) as well as from the style in other respects. (Berlin. Kaiser Friedrich Museum. Simon Collection. No. 13. On poplar wood. 0.32 × 0.26. Formerly in private hands at Vienna. Now labelled "North Italian Master about 1500.")

effect of the whole is thoroughly Bellinesque. Bellini's is the idea of representing the scene as a dusky chapel, on the walls of which golden mosaics are shimmering mystically—the unforgettable spectacle of San Marco, which one may well presume was of no little importance for the growth of colourism in Venice, and which Giovanni Bellini was the first to render in painting.[1] Bellini's again is the mild and dreamy feeling of the saints as well as the splendid rich and warm colouring. Nor is there any lack of loans from a particular work of the great Venetian master. The group of the Madonna and Child and that of Saints Sebastian and Dominic—with the light naked body of the young martyr standing out against the black frock of the monk, who is lost in the quiet perusal of some sacred author—derive no doubt directly from Giambellino's San Giobbe *pala*.[2]

[1] In keeping with the splendour-loving Veneto-Byzantine taste is the oriental carpet, spread under the feet of the Madonna—a motive unparalleled in Giovanni Bellini himself, whilst in such a Bellinesque work by the young Lorenzo Lotto as his *pala* of Santa Cristina near Treviso there is a carpet remarkably similar to this one.

[2] Vicenza. San Rocco. High altar. The Virgin, in gold brocade tunic, embroidered with red, blue mantle lined with crimson and white hood, holds the Child, who is sitting on her left knee. Behind her is a narrow reddish violet hanging in front of a broad olive green one. St. Paul is clad in a green tunic and a vermilion mantle (the same shade which we have met with in the fragment at Venice) and has both his hands on the hilt of his large sword; St. Peter, in blue tunic and yellow mantle, is holding a book. St. Dominic is draped in the noble black and white of his order; St. Sebastian is bound to a column and wears a white loin-cloth. Signed on a *cartellino*, attached to the throne below:

IOANES · BONI · CHONSILI | PINSIT | · ICCCCCII ·

On wood. Circular top. 3.43 × 1.86. Mentioned as being above the altar to the right in the Oratorio de' Turchini by Boschini (*I gioieli pittoreschi*, p. 72; he describes it as a work by Bart. Montagna), and Mosca (*op. cit.* i. 106 *sq.*; with the correct attribution). It came to San Rocco in 1810, according to Foratti (*op. cit.* p. 33). Crowe and Cavalcaselle, *op. cit.* i. 439 *sq.* Ph. Alinari. The features of the

Crowe and Cavalcaselle find that Buonconsiglio here "is not content to imitate Antonello's works technically, but appropriates his types and forms and mode of expression." In their opinion, the form of the Child is very similar to that of Antonello in the Messina polyptych, and St. Sebastian is quite in the Sicilian's mould and character. I have nothing to object to the last-mentioned parallel; but as to that about the Child, there is nothing in that figure to remind me of Antonello's *bambino* except the poise of the head, whilst the forms seem quite different. These and also the pose remind me on the other hand very much of Bellini's Infant Christ in the San Giobbe *pala*, as already hinted at. The above writers also believe that Buonconsiglio for some time was Antonello's assistant and co-operated in such pictures as the *Pietà* in the Vienna Gallery, the *Virgin Annunciate* in the Venice Academy, and the full-lengths of St. Sebastian in the Galleria Lochis at Bergamo, and the collection of Count Camerini in Piazzola sul Brenta (formerly in the Casa Maldura at Padua).

Since we know that Antonello was in Venice probably only in 1475–76 and that he died in 1479, it seems hardly likely for mere chronological reasons that Buonconsiglio could have held the position attributed to him by Crowe and Cavalcaselle. Nor can I see any grounds for connecting Buonconsiglio's name with the wonderful little Antonello at Bergamo, the copy from him at Venice or the weak *Pietà* at Vienna. With the fine *St. Sebastian* in the Camerini Collection the case is different. The type, the rocky ground recall indeed Buonconsiglio. The attribution to Francesco Morone, which I hear that Dr. Frizzoni

Madonna and the folding of her hood are reminiscent of the Cornedo *pala*. The disposition of the two hangings is a peculiar and favourite one of Buonconsiglio's.

has proposed for this work, may, however, be the correct one, judging particularly from the analogies which this interesting canvas shows with Morone's *St. Francis receiving the Stigmata* in the Museo Civico of Verona.

In the series of dates inscribed on the pictures by Buonconsiglio there is, after 1502, a gap of about nine years, that is to say until 1511, when the artist dates the *pala* bespoken by Vicenzo Montoni for the Duomo of Montagnana. Two altar-pieces at Venice, in which the fusion of the rich colouring is greater than in the picture at San Rocco, may reasonably be assigned to this intermediate period. Both are compositions of three figures—the middle one standing on a low pedestal—in a chapel, adorned with lustrous mosaics.

The one is in San Giacomo dell' Orio and shows St. Sebastian tied to a column with Saints Lawrence and Roch on either side. The dignified figure of the young deacon is very fine, and the play of light and shadow in the dusky room is beautifully rendered.[1]

The other of the pictures alluded to was originally above the high altar of the island-church San Secondo, near Venice, whence it has been transferred to Santo Spirito in that town. We see in the centre of the composition the Redeemer in the act of blessing

[1] Venice. San Giacomo dell' Orio. On the entrance wall, to the left. St. Sebastian is writhing with a pained expression; a white cloth is wrapped round his hips Behind him, a narrow purple coloured hanging in front of a broad olive green one. St. Lawrence, in a deacon's robes, is holding a book; the gridiron is lying on the floor. St. Roch, in green jacket, black hose, short vermilion mantle, is pointing with the right hand to the wound in his leg, while holding a staff in the left. Signed on a *cartellino* on the pedestal.

JOANES · BONI · CHŌSILI | DITO · MARESCHALCH° | · P ·

On wood. Circular top. 2.5 × 1.81. Mentioned as being in San Giacomo by almost all old authors, beginning from Sansovino (*op. cit.* p. 203). Crowe and Cavalcaselle, *op. cit.* i. 440. Ph. Anderson.

with His raised right hand, whilst holding a glass globe in the left ; He is draped in the ample folds of a blue mantle over a purple tunic. The type differs from those which we have met thus far in Buonconsiglio, and betrays a striving after the nobility and gentleness of Bellini's conceptions of Christ ; yet it must be confessed, that the result is of no little insipidity. To the right of the Saviour stands St. Secundus, a young knight in glittering armour, holding a banner in his right hand and with his left arm akimbo, whilst gazing dreamily before him. This figure at once calls up to memory Giorgione's San Liberale. On the opposite side, old St. Jerome, in a cardinal's robes, looks up toward heaven, interrupting his reading. The play of lines is easy and pleasing and the problem of illumination is here also studied with much interest and success.

Zanotto [1] and recently Dr. Ludwig [2] have expressed the opinion that this picture is posterior to the settlement of the Dominicans in the church and convent of San Secondo, which took place in 1534, since the convent of Benedictine nuns, which was founded on the island in 1034, had been suppressed in 1531. I find it, however, impossible to agree with these writers. Their thesis is that the ugly *cartoccio* with the emblems of the Dominicans on the pedestal, was painted by Buonconsiglio ; and then the picture could of course not be previous to 1534. Zanotto, after having asserted that a "scrupulous examination" of the picture proved that the *cartoccio* was original, adds : "and this will be clear also to less experienced people,

[1] Zanotto, *Pinacoteca veneta*, i. No. 14.

[2] Ludwig, *loc. cit.* p. 90. This author says (*ibid.* p. 89) that Crowe and Cavalcaselle make the error ("fatalen Irrtum") of considering Buonconsiglio's latest work (*i.e.* the San Secondo *pala*) his—earliest. This statement is, however, entirely wrong.

when considering that those arms have been intentionally painted on one side of the base, to leave space on the other for the inscription . . ." Dr. Ludwig, again, argues: "The mere circumstance that the *cartellino* is not in the middle of the base but somewhat more towards the left side, shows that the painter, already when composing the picture, thought of inserting the arms." But his premise is wrong; for, as a closer inspection of a photograph of the picture reveals, the *cartellino* is accurately in the middle of the pedestal, being somewhat larger than it would appear at first sight; and the *cartoccio* covers it in part and would therefore rather seem a later addition. Crowe and Cavalcaselle remarked against Zanotto that the execution of the picture does not point to a date posterior to that of the Montagnana paintings; and even if one might feel somewhat uncertain about this, some grounds for dating the Venice altar-piece before the great picture, now in the Municipio of Montagnana, may be had from the following. In the latter work there is a figure of St. Jerome, of which one sees scarcely more than the head, which is almost identical with that of the saint in the former painting. A very natural way of explaining this fact seems to be to assume that the artist took the head at Montagnana from the pre-existing full-length figure in the San Secondo *pala*. All things considered, one may thus safely place this work hereabouts in Buonconsiglio's career.[1]

[1] Venice. Santo Spirito. Above the first altar to the right. Signed on a *cartellino* on the pedestal:

· Joanes · Bonichonsilij | dito Mareschalco | · p ·

On wood. Circular top. 2.5 × 1.5. Very badly lighted. Codagli (1609) speaks of a *pala* in San Secondo "in Capella Maggiore, del Marescalco" (*Historia dell'Isola e Monasterio di S. Secondo di Venetia*, p. 29 r°). Spaziani (about 1770) gives moreover a description of its subject, which is correct except that he mistakes St. Jerome for St. Erasmus (*Storia dell' Isola e Monastero di San Secondo*, MS. quoted by Cigogna,

Montagnana is a little town in the plain bounded to the east by the Euganean Hills. It is to-day a most impressive vision of the Middle Ages, with its imposing, unbroken walls, crowned by nearly thirty towers. This place opened for some time a wide field for Buonconsiglio's activity, and he is sure to have settled there temporarily, as he left in that town not merely easel-pictures, but also frescoes. An unkind fate has, however, reigned over all these works: the majority of them have reached us greatly repainted or otherwise damaged, and the most important of them all—the grandiose fresco in the semi-dome of the apse of the cathedral—has, as far as I know, not yet been deemed worthy of any mention whatever by writers on art.

Only two of the works at Montagnana are dated; the one is from 1511, the other from 1513. The former picture adorns the altar of the chapel to the left of the choir of the Duomo, and we learn from an inscription on it that it is an *ex-voto* of Vincenzo Montoni, who is reported to have been a *grand seigneur* of a Paduan family, and to have died at Vicenza in 1532.[1] The *pala* represents the Virgin and Child, enthroned in a chapel of grandiose architecture, with loftily rising, fluted columns. Two *putti*, hovering in the air, hold a crown over the Madonna's head. On either side of her stand St.

*Delle iscrizioni veneziane*, vi. 909 *sq.*). Boschini describes the high altar-piece of San Secondo erroneously, saying: "La Tavola dell'Altar Maggiore, nel di cui mezo si vede il Redentore, e dalle parti S. Girolamo, S. Domenico, e S. Giorgio: e opera del Vivarini" (*Le minere della pittura*, p. 572). This mistake has passed into all subsequent guide-books, which notice the *pala* at its original place (Boschini, *Le ricche minere della pittura veneziana*, Sest.†, p. 63; [A.M. Zanetti], *Descrizione di tutte le pubbliche pitture . . . di Venezia*, p. 474; *Cronica veneto sacra e profana*, p. 401; Albrizzi, *op. cit.* p. 294). After the suppression of the convent of San Secondo in 1806, the picture came to its present place. Crowe and Cavalcaselle, *op. cit.* i. 440. Ph. Anderson.

[1] Foratti, *op. cit.* p. 40 *sq*

Sebastian and St. Roch, not dissimilar in attitude from the figures at San Giacomo dell'Orio. The colouring is gay, and the style in general shows a distinct approach to that of the young and glorious generation of painters who were working at Venice at this time.[1]

The picture of 1513 is in the same church, above the first altar to the right; it has a magnificent contemporary frame of carved stone, similar to those which one finds in the Vicentine churches.[2] St. Catherine of Alexandria, the Angel Raphael with the boy Tobias, and St. Nicholas of Tolentino are standing in a spacious vaulted hall. St. Catherine,

[1] Montagnana. Duomo. Chapel to the left of the choir. The Virgin, in crimson tunic and blue mantle, supports with her right hand the Child, who is sitting on her right knee, in the action of blessing. An oriental carpet is spread under the Madonna's feet; behind her is a narrow vermilion hanging in front of a broad green one. St. Sebastian has his arms bound behind his back and wears a white loin-cloth. St. Roch is in purple jacket, short brown mantle with a black cope set with escallops, green hose and top-boots; he points with the right hand at the wound in his leg and holds a staff in the left. Signed on a *cartellino* on the pedestal of the throne:

M · D · XI · IOANES BONICOSILIJ | MARESCHAL | CO | P .

Beneath, the inscription:

Vincentius · Montonus hoc grat | obtentam ex voto obtulit

and under it the Montoni arms. On canvas. Circular top. The frame dates from 1760. Crowe and Cavalcaselle, *op. cit.* i. 441.

[2] Such as, for instance, the frames of Montagna's and Bellini's altar-pieces at Santa Corona. Compare also the exuberant sculptured decoration of Santa Maria del Carmine (and once also of San Bartolomeo) as well as that of Tommaso Formentone's portico with loggia (1494) in the court of the Episcopal Palace. There exist a good many interesting specimens of Vicentine sculpture of the Renaissance, though they have attracted very little attention. Besides those which have been alluded to now and *supra*, p. 159, n. 1, I may mention as remarkable ones the decoration of the second altar to the left in Santa Maria de' Servi and the better known statues of the Virgin and Child between SS. Christopher (a particularly beautiful figure) and Lawrence, above the portal of the Oratorio di San Marcello at Vicenza, and Vincenzo Vicentino's gorgeous Cantoria in Santa Maria Maggiore at Trent (1534).

raised above the others by a pedestal, occupies the central place. She is a fair young woman, plump and with soft golden hair, akin in type to Palma's beauties she bends her head gently towards the right and looks dreamily in front of her ; in doing so, she presses her right hand to her bosom, whilst the left one holds forth the palm-branch. Her dress consists of a gold brocade tunic, falling to her feet in stiff vertical folds, over which flows her richly folded dark red mantle. The figure is relieved against a dark green curtain. A fragment of a large wheel—the instrument of St. Catherine's martyrdom—is leaning against the pedestal.

To the left stands the Angel Raphael, a noble figure, clad in a bright white robe. He holds by the hand the little Tobias, wearing a yellow, puce-striped costume of exquisite colour-scheme, and looking up with a grave and confident expression on his charming, childish face. The vivaciously rendered, tiny white dog of Tobias is sitting on the first step of the pedestal. On the opposite side, the black frock of St. Nicholas forms an effective contrast to the large white mass of the Angel. The friar holds a spray of lilies in his right hand and (after the fashion, for instance, of Bellini's St. Benedict in the Frari triptych) an open book in his left. His head is a good piece of work, beautifully modelled in a grey tone. In the distance, through the arcade in the middle, one sees a softly and broadly treated landscape, with blue mountains far behind ; a cavalier in gold and purpie is riding there on a white steed, and a shepherd walks with his flock. It is much to be deplored that this remarkable, finely designed picture has to so great an extent been brutally repainted.

That Buonconsiglio, in creating this work, had Bartolomeo Montagna's *Glorification of St. Mary*

*Magdalen* (Vicenza, Santa Corona) in his mind, is not improbable; yet the chief model of the whole was no doubt Cima's imposing *St. Peter the Martyr between Saints Nicholas of Bari and Benedict* (painted about 1508), once in the church of Corpus Domini at Venice, now in the Brera.[1]

An altar-piece of still larger dimensions than the preceding ones was painted by the artist for another church at Montagnana, the Chiesa della Natività di Maria Virgine, which was suppressed at the end of the eighteenth century and pulled down in the nineteenth.[2] The painting in question is now kept in the Municipio of Montagnana. It is closely related with the *pala* of 1519 at Montecchio Maggiore. The subject is again the Madonna and Saints.

The Virgin is enthroned amidst an imposing multi-coloured architecture with cupola; she shows a bird, which sits on her right hand, to the Infant Christ, who is looking at the spectator, smiling and with the gesture of blessing. The long, almost straight line from head to feet in the Madonna's drapery betrays an influence from Giovanni Bellini, who shows a similar design, for instance, in the painting at San Pietro Martire in Murano. Six saints surround the Virgin. Close by her, on either side, stand Saints Peter and Paul, the pillars of the church: the former

[1] Montagnana. Duomo. First altar to the right. Signed on a *cartellino* on the pedestal:

MDXIII. | IOAÑES · BONICON$^{LI}$ | P

On canvas. Circular top. Restored in 1732 (Crowe and Cavalcaselle, *op. cit.* i. 441, n. 2). On one of the pages of St. Nicholas' book there is a large star with human features. This is unusual, the star pertaining to the saint being generally represented on his breast or over his head. (*Cf.* Detzel, *Christliche Ikonographie*, ii. 552.) The horseman and the shepherd appear also in the background of Cima's aforesaid picture. Crowe and Cavalcaselle, *op. cit.* i. 441.

[2] Foratti, *op. cit.* p. 38.

a man of mobile temper, gesticulating with his badly drawn right hand, and clad in a pale crimson tunic and a brownish yellow mantle—an unconventional and beautiful combination of colour; the latter saint, firm, calm and resolute, his right hand resting steadily on his large sword. To the left of St. Peter stands St. John the Baptist, and at the corresponding place on the other side the handsome young St. Sebastian, a fleshy, softly modelled study of the nude. In the somewhat awkward fashion of the SS. Cosmo e Damiano *pala* (which this painting reminds us of also in other respects) the two foreground-figures on each side conceal, almost entirely save for the head, a figure which stands behind, namely, to the left, St. Jerome, vividly recalling, as already remarked, the figure in the San Secondo picture, and to the right, St. Augustine. At the foot of the throne, two boy angels are standing, the one playing the violin, the other the lute; they are reminiscent of those in Montagna's picture for the high altar of San Bartolomeo. The effect of the whole is very rich and pompous.[1]

[1] Montagnana. Municipio. Hall of the Consiglio Comunale. The Virgin wears a vermilion tunic, a blue mantle with pale crimson lining and a white hood embroidered with yellow. The Child is sitting on her left knee. Behind her a narrow vermilion hanging. St. John the Baptist, in violet leathern coat and green mantle, has in the right hand a cross with the usual scroll. St. Paul in green tunic, vermilion mantle, holds in the left hand a book. St. Augustine is in bishop's robes. St. Sebastian has his hands bound behind his back and wears a white loin-cloth. The left *putto* is in purple, the right one in blue. On a *cartellino* on the pedestal of the throne the signature:

IOĀNES BONI CŌ | SILIJ · P ·

On wood. Circular top. About 4-4.5 × 3. Crowe and Cavalcaselle, *op. cit.* i. 441 *sq.* The figure of the Virgin comes, as regards arrangement of the draperies and colour-scheme, very close to that in the altar-piece at Montecchio Maggiore. The architecture and the figure of St. John the Baptist in both works also have points of contact, and St. Augustine here reminds one of St. Gregory in the same painting.

Yet another easel-painting by Buonconsiglio at Montagnana is to be found in the Monte di Pietà. It is a little half-length of the Madonna, holding the Child, who is tripping, with a quaint affected elegance, on a parapet. In the background expands a pleasant view of a hilly landscape, with a town by a winding river.[1]

As to the frescoes executed by Buonconsiglio at Montagnana, one of them was once to be seen on a wall in the Hospitale Hierusalem of that town. It showed a succession of arcades between which columns were projecting. Under the middle arch was represented the Virgin and Child enthroned in a niche; under the other ones, there were painted saints.[2] The central portion has been transferred to canvas and has lately come into the possession of the Academy at Venice.

The painter has imagined the Divine Persons in immediate contact with the poor and sick people, who used to fill the room adorned by the fresco. Mother and Child are looking mercifully out of the painting; the former makes a welcoming gesture with the right hand, and the little Boy, clasped by the left hand of the Madonna whilst treading sturdily on her knee, imparts the benediction. The face of the Virgin is of a certain emptiness, and comes curiously close to Boccaccino's types. The state of preservation of this painting is very bad, the colour having fallen off to a great extent; we can, however, still form an idea of the gay and pleasing colour-scheme.

Buonconsiglio seems this time also to have imitated

[1] Montagnana. Monte di Pietà. The Virgin is in a crimson tunic, greenish blue mantle with yellow lining and a white embroidered hood. Crowe and Cavalcaselle, *op. cit.* i. 441, n. 3. This work has suffered much from repainting; but the forms and types are clearly Buonconsiglio's.

[2] Foratti, *op. cit.* p. 44.

a work by Cima, namely, the altar-piece originally in San Michele di Murano and now in the Kaiser Friedrich Museum at Berlin. The actions of Virgin and Child in the fresco come very close, though in the inverse sense, to those in Cima's picture; and even the remarkable shade, cast by the Child on the hanging in the latter painting, is paralleled in the former one. The *pala* of San Michele was executed about 1512,[1] which time then would be the *terminus ante quem* for the dating of the Montagnana fresco.[2] Signor Foratti says that attempts to transfer to canvas some figures of saints also failed; and that one now sees on the spot only a fragment of a figure with a mantle.[3]

Another proof of Buonconsiglio's activity as *frescante* at Montagnana is the colossal painting in the semi-dome of the cathedral's choir, which I have already had the opportunity of mentioning as the most important of the works of the artist in this town.

The subject of this fresco is the Assumption of the Virgin. We see her in the upper part of the space, rising towards heaven, whilst standing on a bank of clouds, facing the spectator and in a solemn, symmetrical attitude—that of an early Christian *Orans*. Her figure, draped in a red tunic and a blue mantle, is relieved against a yellow halo; two winged *putti*, swinging themselves in the air, hold a crown above her head.

Angels are kneeling at her feet, *putti* hover among the clouds, and at both extremities of the celestial sphere there are groups of angels sitting on the clouds

[1] Ludwig-Bode, "Die Altarbilder der Kirche S. Michele di Murano" *etc.* in *Jahrbuch der königlich preussischen Kunstsammlungen*, xxiv. 146.

[2] Venice, Academy. The Virgin wears a gold brocade tunic, a blue mantle with vermilion lining and white hood embroidered with yellow. A multi-coloured scarf is tied round her waist She is sitting under a narrow red canopy.

[3] Foratti, *op. cit.* p. 44

and making music. Among the angels one may find many charming figures. Take, for instance, the second to the left of the Madonna, clad in white, stretching her right arm out and with half her lovely face in shadow, whilst high light falls on the other half; or in the group at the right end, the one in yellow playing the violin, of the sweetest features and expression; and others still. Had this fresco been in a more accessible place, these wonderful heavenly girls would probably have become very popular.

Beneath, on the earth, stand the apostles, divided into two groups of six each, beautifully grouped together and forming an imposing frieze against the background of the dawning sky. They are all robust men, some of them rather common in type, and they are looking with astonishment and adoration at the wonder unveiled before their eyes. In the gap between the two groups appear, far behind, the blue pyramids of the Euganean Hills. At either extremity, between the apostles and the vision of the Madonna's celestial court, are seen the half-lengths of Elijah and Moses.

That this fresco—admirably composed and gorgeous in colouring—really is by Buonconsiglio, there cannot be any doubt. In types, hands, draperies, colouring, the similarity with his style is evident. The sculptured decoration of the choir betrays the same hand as that which worked together with Buonconsiglio's in adorning the first altar to the right also in the Duomo. It is incomprehensible that until this day no writer on art, as far as I know, has mentioned the painting now dealt with. It would seem as if those who have visited this church and talk about the works of Buonconsiglio in it, must have walked about there without even lifting their eyes to the huge semi-dome of the choir. As regards size there is hardly in

[*Montagnana, Cathedral*

THE ASSUMPTION OF THE VIRGIN

Venetia (except perhaps the Friuli) any contemporary single fresco-composition surpassing this one.

Are we to infer that Buonconsiglio knew Titian's *Assunta* before painting this fresco ? It is perhaps not over-acute to find some points of contact between the two works, betraying an imitation on the part of Buonconsiglio. The gay and chubby *putti* and the lovely angel-girls seem so alike in Titian and our artist, and it deserves to be pointed out that the pre-titianesque types of the *Assunta* in the north-east of Italy (as represented to my knowledge by Pizzolo's (?) fresco in the Eremitani at Padua,[1] Speranza's and Basaiti's altar-pieces now in the Museo Civico of Vicenza and San Pietro Martire of Murano, respectively) limited the Virgin's suite to *putti* and cherubs or merely cherubs. In the movements of the figures we note remarkable coincidences between the paintings in question : thus the *putto* below to the left of the group of angels around the Madonna in the fresco vividly recalls the one to the right, pushing the cloud upwards, in Titian's picture ; the attitude of the apostle lifting his arms in the former painting is akin to that of the disciple in vermilion in the latter. The *Assunta* begun in 1516, was first exhibited to the public on March 20, 1518 ;[2] and if my presumptions about Buonconsiglio's dependence on it in the Montagnana fresco are correct, that date would then give the upper limit for the dating of the latter work.[3]

[1] The attitude of the Madonna in Buonconsiglio's fresco resembles that given to her in this one.

[2] Crowe and Cavalcaselle, *The Life and Times of Titian*, i. 211 *sq.*

[3] Montagnana. Duomo. Semi-dome of the choir. Of the apostles to the left, St. Peter is the innermost ; he is clad in a red tunic and yellow mantle, and holds the keys in the right hand and a book in the left. Then follow towards the left (2) one in dark green tunic and violet mantle, lifting his arms above his head ; (3) one in steel blue tunic and red mantle ; (4) one in reddish violet tunic and yellow mantle,

The *pala* of 1519 in San Pietro at Montecchio Maggiore—the place mentioned above as the reputed original home of the Buonconsiglio family—is the last dated work by our painter which has come down to us. It stands, as already remarked, near the picture in the Municipio of Montagnana.

We see the Virgin, enthroned in a domed hall, opening behind, under a spacious arch, towards the sky. The group of Mother and Child is distinctly modelled upon that of Romanino in his gorgeous altar-piece from Santa Giustina at Padua, now in the Museo Civico of that town, which was ordered in 1513.[1] The Madonna, whose head is poised to the left, holds with her left hand a book upon her knee, and grasps with her right hand the Child, who is sitting on her right knee, inclined to the left and turning, with an easy movement, to the persons who are standing on that side of the throne. They are: St. Gregory, in pope's attire; behind him, to the right, St. Mary Magdalen, richly dressed after the fashion of the epoch; to the left, the black-

praying; (5) one in green tunic and yellow mantle, raising his hands; (6) one in light blue tunic and deep red mantle, with his left hand on his breast and the right one held out. To the right, the innermost disciple is clad in yellow tunic and blue mantle with a book in the left hand and the right one raised. The other figures towards the right are (2) one in rose-coloured tunic and violet mantle; (3) one in red mantle, with a book in the left hand and the right one outstretched; (4) one seen from behind, in large orange mantle; (5) one in violet tunic and green mantle, with his right hand on his breast; (6) one in yellow tunic and red mantle, stretching his right arm out. Elijah (to the left) in turban, light green tunic and yellow mantle, raises the right hand and leans the left on a book; below a scroll with the inscription ELIA. Moses is in turban, dark green tunic and dark yellow mantle; his attitude corresponds to that of Elijah; on a scroll, below, is written MOIXE. Beneath, in the centre, the arms of Montagnana. I much regret that the reproduction does not convey a more adequate idea of this very remarkable painting.

[1] Crowe and Cavalcaselle, *A History of Painting in North Italy*, ii. 373.

clad donor. On the opposite side, counting from right to left, are seen St. John the Baptist, St. Catherine and another female saint, the one behind the other. The artist has thus found a new formula for the grouping of six persons at the sides of the Virgin's throne. Two strangely awkward *putti* are holding a crown over the Madonna's head. Unfortunately this interesting picture shares largely the fate of repainting which has fallen on so many of the preceding works.[1]

We have still to consider a number of works by Buonconsiglio, which for the most part show us how the art of the master, while he tried, as he grew older, to keep pace with the progress of painting, lost surprisingly much of its early grip and force.[2]

[1] Montecchio Maggiore. San Pietro. First altar to the right. The Virgin wears a vermilion tunic, embroidered with yellow, a bluish green mantle with pale crimson lining and a white hood. The Child holds a bird in His left hand. An oriental carpet is spread under the Madonna's feet; behind her a narrow vermilion hanging in front of a broad green one. St. Gregory wears a purple mantle, with broad borders adorned with figures, over a white dalmatic. He is blessing with his right hand and holds a book in the left. St. Mary Magdalen is clad in green and holds out in her left hand an ointment box. St. John the Baptist, in a violet leathern coat, is pointing upwards with the right hand and holds a cross in the left; the usual scroll is laid over his left arm. St. Catherine, in greyish brown tunic and vermilion mantle, has her right hand resting on a fragment of a wheel. The unidentified female saint is clad in green and puts her right hand on her breast. Signed on a *cartellino* on the pedestal of the throne:

· M DXVIIII | IOĀNES · BONIJ · | CH . . . SILIJ

On canvas, circular top. Crowe and Cavalcaselle, *op. cit.* i. 442 *sq.*

[2] There exists a work by Buonconsiglio which I have unfortunately not seen, but which, as far as I can gather from a description of it kindly sent to me by Dr. W. Suida, seems to belong to the artist's middle or later years. Formerly, this picture adorned the office-room of the Magistrato della Messetaria, on the ground-floor of the trapezoidal section of the Palazzo Camerlenghi by the Rialto; it is recorded as being there by Boschini (*Le minere della pittura*, p. 264; *Le ricche minere della pittura veneziana*, Sest. S. P. p. 16) and Zanetti (*op. cit.*

Of these pictures, we may at first turn our attention to three *Sacre Conversazioni* of the broad shape which was such a favourite one with Venetian paintings for family devotion, and representing the figures less than full length.

One of them is in the collection of Mr. T. Humphry Ward of London, and shows the Child in the centre, lying on a cushion, whilst to the right of it stand the worshipping Virgin and St. Mary Magdalen, and to the left Saints Peter and Paul and the boy St. John the Baptist, the two last-named saints also adoring the Infant Christ. The types in this much injured painting recall those of the great *pala* at Montagnana.[1]

p. 275 *sq.*; *Della pittura veneziana*, p. 68 *sq.*). In 1838, it was sent to Vienna and is now in the Depôt of the Hofmuseum in that town (Ludwig, "Documente über Bildersendungen von Venedig nach Wien" in *Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, xxii. pt. ii. p. V). It represents in the centre the Lion of St. Mark advancing on the sea-shore. To the left of it are seen Saints Jerome (draped in white, reading) and Mary Magdalen (in olive green dress with yellow, slashed sleeves and red mantle, holding the ointment-vase); to the right, Saints John the Evangelist (in greenish blue tunic and yellow mantle, with a pen in his right hand and a book in his left) and John the Baptist (in grey leather coat and olive green mantle holding a lamb in his left hand). In the middle distance, to the left, a Turk on horseback; further back, mountains under an evening sky. The canvas measures about 1.97 × 5.1. It is not devoid of importance to note that the Palazzo Camerlenghi was completely rebuilt about 1525, after which date this huge painting might well have been ordered. We know that Bonifazio's grandiose activity for the same building began in 1530. Dr. Ludwig thinks erroneously two pictures in the Venetian Academy to be fragments of this work, which is quite intact.

[1] London. Collection of Mr. T. Humphry Ward. The Virgin wears a deep red tunic, a blue mantle and a white hood embroidered with yellow; St. Mary Magdalen, a red slashed dress; St. Peter, a greenish blue tunic and a yellow mantle; St. Paul a deep red mantle. Dark background. The Virgin and the saints half-lengths. On canvas. 33 × 50 (in.). Exhibition of Venetian Art, the New Gallery, 1894-95. (No. 14). Berenson, *op. cit.* i. 117.

Another of the pictures alluded to is a rather recent acquisition of the Venice Academy. It represents the Madonna, seated in the middle with the Child in her lap and Saints John the Baptist and Catherine on either side. The figure of the Virgin has many points (such as the bend of her head, the folding of her hood, the pose of her hands) in common with that in the fresco of the Hospitale Hierusalem at Montagnana; her face is singularly sweet. That of St. John the Baptist is grotesquely out of drawing. The figure of St. Catherine is now of a curiously flat colouring, owing to the fact that this portion, as well as many others, has been affected by painting and subsequent cleaning. The original richness of the colouring may still be judged of, for instance, from the dark blue mantle of the Madonna. Behind the figures there is a deep red hanging, to the left of which appears a peep of a landscape with leafy trees, dyed various colours by the autumn, treated in the style of Giorgione.[1]

A third *Sacra Conversazione* of this class, hitherto not identified as a work by Buonconsiglio, though the types, the hands, the colouring, &c., unmistakably indicate him as the author, is in the Palazzo Pitti.

[1] Venice. Academy. No. 715. The Virgin, in green tunic, dark blue mantle with crimson lining and white hood embroidered with yellow, makes a welcoming gesture with her right hand, whilst supporting with her left the Child, who sits in her lap to the right, imparting the benediction. St. John the Baptist, in brown leather coat and green mantle, holds a cross in his right hand. St. Catherine wears a low-necked dress with gold brocade bodice and orange sleeves slashed and with favours. In front of her is a fragment of a wheel, to which is attached a *cartellino* with the signature:

IOANES BONI CONSILI · DITO · | MARESCHALCO ·

The Virgin three-quarter length, the saints half-lengths. On wood. Formerly in a house at Padua (Foratti, *op. cit.* p. 23, quoting da Schio *Memorabili*, MS. in the Biblioteca Comunale of Vicenza, *Appendici*). Ph. Naya.

The composition of this picture, in which the heads are exceedingly poor, recalls that of the fine Palma Vecchio in the Palazzo Colonna at Rome, though far from equalling it in beauty. The Virgin is represented to the left, seated on a marble bench in front of a red hanging; she clasps with her left hand the Child, who, sitting on a cushion in her lap, imparts the benediction to a kneeling lady, the donor of the painting, behind whom stands St. James the Greater. In the landscape, the Giorgionesque note is again struck in the middle distance to the right, where a shepherd is seen sleeping in the shade of dense trees; whilst in the background, the artist gives a paraphrase of a portion of the Alpine panorama around Vicenza, including the jagged mountains of Recoaro.[1]

A *Resurrection of Christ* in a rich landscape, with a sky showing an elaborate effect of sunrise, now in the Galleria Carrara at Bergamo, is also a rather late work by Buonconsiglio; the hand of our artist was first recognised in it by the acuteness of Mr. Berenson.[2] Of a kindred style are a quite remarkable

[1] Florence. Palazzo Pitti. No. 338. The Virgin wears a deep red tunic laced in front, a dark greenish blue mantle with pink lining and a white veil; she holds with her right hand a book upon the bench. The Child holds in His left hand a bird. The donor is in white and clasps her hands. St. James the Greater, in crimson tunic and brown mantle, holds a large book; the pilgrim's staff is leaning against his left shoulder. The Virgin three-quarter length, the donor bust, St. James half-length. On wood. 0.86 × 1.08. Officially labelled "School of Giovanni Bellini." Ph. Anderson.

[2] Bergamo. Galleria Carrara. No. 125. Christ stands to the left on the lid of His sarcophagus; He is draped in a white mantle and makes the gesture of blessing with His right hand, whilst holding the banner of victory in the left. Three soldiers are sleeping on the ground in front of the sarcophagus; behind it, to the left, a large rock; to the right of this, in the middle distance, a stream, farther back some buildings and finally mountains. On canvas. 1.38 × 0.98. The attribution to Buonconsiglio is warranted by the types, the hands, the feet, the

little bust of St. John the Baptist in the collection of Lady Layard at Venice ; [1] and also—though distinctly inferior in quality—a signed picture of the Virgin and Child, enthroned between Saints John the Baptist and Stephen, at present a deposit of the Berlin Museum in the Schlesisches Museum at Breslau. Indeed, this painting is perhaps the most melancholy aberration of Buonconsiglio's old age. The figures are disproportionate in relation to each other, the construction of most of them shows great deficiencies, and the arrangement throughout the picture—which has been largely repainted—is very awkward. The central group resembles, in the inverse sense, that in Cima's *pala* once in the Cathedral of Parma, now in the Gallery of that town (painted about 1507),[2] as well as those, derived from the aforesaid work by Cima and to be seen in Savoldo's altar-pieces from San Domenico at Pesaro (now in the Brera) and in Santa Maria dell'Organo at Verona.[3]

Less vigorously coloured than the immediately pre-

draperies, &c. Note the Giorgionesque motive of the stream. Officially ascribed to Basaiti. Berenson, *The Study and Criticism of Italian Art.* i. 117.

[1] Venice. Collection of Lady Layard. The saint, who wears a light olive green mantle, is seen behind a marble parapet against the sky, which is barred by clouds coloured by the sunset. On wood. Crowe and Cavalcaselle, *op. cit.* i. 432 *sq.* In type this figure recalls Montagna's Baptist in the altar-piece from San Lorenzo at Vicenza, now in Berlin.

[2] R. Burckhardt, *Cima da Conegliano*, p.61.

[3] Breslau. Schlesisches Museum. No. 652. The Virgin is enthroned in a marble enclosure ; she turns her head to the right, raising her left hand in benediction, whilst grasping with the right the Child, who sits on her right knee, stretching out both His hands. An Oriental carpet is spread under the feet of the Madonna, of which the right one is resting on a large book. Behind her a red hanging. St. John the Baptist stands on a slab ; he looks at the Infant Christ, pressing his right hand to his breast, and holding a cross in the left ; the scroll, inscribed " Ecce Agnus Dei " is laid over his left arm. St.

ceding pictures and thereby related with the Montecchio altar-piece is a canvas in the Museo Civico of Vicenza, representing, after the Giorgionesque fashion, a party of young people enjoying themselves in a country nook. To the right is seen a pleasing group of three maidens in white and pink, making music, to the tones of which, on the opposite side, two more are treading a measure together with two cavaliers, all singing. The effect of the whole is quite agreeable, second-rate as the quality undoubtedly is.[1]

A similar style is shown in a bust of Christ, clad in a white robe, carrying His cross, in the same Gallery. The type of the Saviour is very gentle and His expression sweet as He looks at the spectator with an almost Leonardesque smile playing over His lips. How this conception of the suffering Christ differs from the manly and pathetic one of Montagna in his panel on the same subject in the Casa Franco at Vicenza![2]

Stephen in a deacon's robes, holds a censer in the right hand and a book in the left; his head is struck by a stone. Landscape background. Signed on a *cartellino* on the pedestal of the throne:

IOANNES · BONIJ · CŌSI | LIJ · DITO · MARESCAL | CHO · A P

On wood. 1.36 × 1.70. Lent to the Breslau Museum in 1837. Ph. van Delden (Breslau). Thode ("Pitture di maestri italiani nelle gallerie minori di Germania" in *Archivio storico dell'arte*, ser. i. vol. iii. 256) remarks justly a certain affinity with Jacopo di Barbari in the type of the Virgin.

[1] Vicenza. Museo Civico. Sala III. No. 94. Of the musicians, the one most to the right, in white costume with pink bodice, is standing blowing the flute; the central one, in white, is sitting on a chair playing the lute; the innermost one, in pink, is kneeling on the ground playing the violin. The two dancing ladies are to the right of the youths, moving towards the left, in white and pink (right) and white, respectively. The cavaliers are richly dressed. On canvas. Bequeathed by Signor Luigi Robustelli. The attribution to Buonconsiglio of this picture also is first due to Mr. Berenson (*op. cit.* i. 117) and is fully justified by the types and the colouring (*cf.* for the latter particularly the Montecchio altar-piece).

[2] Vicenza. Museo Civico. Sala III. No. 96. Christ is crowned with thorns, has a rope round the neck and carries the cross on His

By Buonconsiglio is perhaps yet another work of kindred character, namely, a very effeminate *St. Sebastian* in the Museo Civico of Bassano. It is true that the landscape, enlivened by some stags and showing a view of the Basilica of Vicenza (before Palladio's rebuilding), reminds us very much of Fogolino (compare the *predella* of the high-altar-piece of San Francesco of Vicenza, now in the Museo Civico of that town ; and the lower portion of the *pala* above the fourth altar to the left of Santa Corona at Vicenza). As this painter however, is known to have been influenced by Buonconsiglio, and the delicate oval of the saint's face as well as the treatment seem more closely akin to our painter, the attribution to the latter may be deemed preferable.[1]

right shoulder. Dark background. On wood. Bequeathed by Signor Luigi Robustelli. Compare the left hand with that of the *Madonna* in the Monte di Pietà at Montagnana.

[1] Bassano. Museo Civico. No. 124. The saint, looking upwards, is bound, with his hands behind his back, to a column. He wears only a white loin-cloth. Half-length. On canvas. 0.61 × 0.47. Bequeathed by Signor Giuseppe Riva.—A feeble *Agony in the Garden* in the Rovigo Gallery, claimed by Mr. Berenson (*op. cit.* i. 117) for Buonconsiglio, together with the *Concert* at Vicenza and the *Resurrection* at Bergamo is perhaps more intimately related with Fogolino. Compare the types with those in this artist's *Adoration of the Magi*, now in the Museo Civico at Vicenza, and the landscape with those in the last-mentioned picture and in the predella of the high-altar-piece of San Francesco in the same gallery (note the iris in the foreground).—Pinacoteca dei Concordi, No. 258. Christ is kneeling to the right, and looking upwards to an angel who descends holding a chalice; in the right upper corner appears the bust of God the Father in an aureola ; to the left of Christ immediately behind him, is an olive tree ; on the same side of him, nearer to the spectator, are the sleeping apostles ; in the middle distance to the left, Judas and the soldiers are approaching. On canvas. 0.78 × 0.628. Mr. Berenson describes, moreover, (*op. cit.* i. 117 *sq.*) as late works by Buonconsiglio the following pictures which I have not seen : London, Collection of Lt.-Col. Holford. *Lady with a Man in Armour.* The colour, cut of mouth and look are said by Mr. Berenson to betray Buonconsiglio. Crowe and Cavalcaselle (*op. cit.* ii. 165) : " The movements are instantaneous and resolute, the colours substantial and well moistened

Finally, the large picture above the first altar to the right in SS. Giovanni e Paolo at Venice, which is a very unworthy successor of the wonderful *pala* by Giovanni Bellini, destroyed by fire in 1867, has fairly valid claims for being considered as a late product of Buonconsiglio's. It represents the Virgin with the Child in her lap, hoisted up on a lofty pedestal in a marble portico, and standing out effectively against the clouded sky towards which the vaulted hall opens. On either side of her stand Saints John the Baptist and Peter and, a step lower, to the left St. Paul, a holy bishop and St. Francis, and to the right St. Bernard of Siena, a holy cardinal and an old bearded saint. This painting originally adorned a church far off in a Venetian colony—San Francesco at Candia. The model for the whole was no doubt Alvise's *Glory of St. Ambrose* in the Frari. The types are unmistakably akin to Buonconsiglio, and his favourite arrangement of the carpet spread under the feet of the Madonna is also to be found here. The colouring is very feeble.[1]

with vehicle. We are reminded of Campagnola and Andrea Schiavone." Exhibition of Venetian Art, New Gallery, 1894–95, No. 75 ("Half-length figure of a lady, to right; head to left; looking at a man in armour, who stands behind her; her right hand on a covered basket; her left resting on an apple placed on the head of a lion. Canvas, 34 × 32½ in." Catalogue, p. 14).—Collection of Mr. Charles Butler. *The Mistress of Giorgione.* Crowe and Cavalcaselle (*op. cit.* ii. 159): "The varnishy thickness of the impast and washy clearness of the flesh and a certain rawness are characteristic in followers of Palma." Exhibition of Venetian Art, New Gallery, 1894–95, No. 275 ("Half-length, life-size figures towards right; white dress with red sleeves and a jewelled turban-like head-dress; holding with both hands a lute, the top of which only is seen; mountainous background, with knight and esquire on left, and church on right. Panel, 28 × 22 in. From the Manfrini, Barker and Malmesbury collections." Catalogue, p. 52).

[1] Venice. SS. Giovanni e Paolo. First altar to the right. The Virgin, in crimson tunic, blue mantle and white hood, indicates with her right hand the Child, who is seated, imparting the benediction, in her lap to the right, and whom she supports with her left hand. St.

Buonconsiglio is recorded, in the evening of his life, to have been charged with positions of trust by his brother painters. Thus we find him, on December 12, 1531, as *gastaldo*, *i.e.*, president of the Scuola dei pittori at Venice and as belonging to the commission which had been appointed for the sake of procuring a house for the said Scuola, for which purpose Vincenzo Catena—who died in September of the above year—had bequeathed some money. The colleagues of our painter on this commission included, according to custom, humble practisers of the craft, and none of them is at present known by any extant work. They were the banner-painters Giovanni Maria and Paolo Rhenio, the *cassone-* and shield-painter Giovanni d'Andrea, and Bartolomeo di Luoso, of whose particular branch of painting we are ignorant.[1] When the commission assembled on May 14, 1535, Buonconsiglio was still mentioned as a member of it, though absent; in the office of *gastaldo* he had been succeeded by yet another painter of whom no works

John, in violet leather coat and grey mantle, is blessing with his right hand and holds a cross in his left. St. Peter, in greenish blue tunic and brown mantle, holds the keys in his right hand and a book in his left. St. Paul, in greenish blue tunic and red mantle, holds a large sword in his right hand and a book in his left. St. Francis is pointing out of the picture with his right hand, commending the congregation to the Divine Persons, while uncovering the wound in his side with his left hand. St. Bernard of Siena is holding a desk with the monogram of Christ. The unknown saint, in green tunic and purple mantle, is reading. On a *cartellino*, fastened to the pedestal of the throne, an illegible signature. On wood. Circular top. *Cf.* for the earlier history of this picture Gerola, "Gli oggetti sacri di Candia salvati a Venezia" in *Atti dell'I.R. Accademia di Scienze, Lettere ed Arti degli Agiati in Rovereto*, ser. iii., vol. ix. fasc. III–IV, where the affinities to Buonconsiglio also were first noticed. Ph. Alinari.

[1] There are two documents to this effect in the Archivio di Stato at Venice: (1) *Giudici dell'Esaminador.* Preces. Reg. 62 c°. 70 t°. (Ludwig, *loc. cit.* p. 92 *sq.*); (2) *Giudici dell'Esaminador.* Vendizion, Alienazion e Donazion. Reg°. 23 c°. 90 t°. (*Ibid.* p. 93).

seem to exist, Francesco Negro.[1] A little more than a month later, on June 20, the following clause is put down in the will of Samaritana, the widow of "miser Zuan Piero Carara da Vinzenza": "Item lasso ale fie de maistro Zuanne depentor, che fo fiol de una sorella del quondam miser Zuan Piero fo mio marido, sta a Santa Catherina, ducati quattro per una."[2] As Buonconsiglio is not here qualified as "quondam," he seems to have been still alive at this time.[3] In a document about the commission, dated Feb. 20, 1536, no hint whatever is given of Buonconsiglio's existence.[4] There is unmistakable information to the effect that Buonconsiglio was dead in 1537. In that year, a certain Domenico Buonconsiglio, the son of Giacomo, is recorded at Vicenza as the heir of our painter;[5] and it was "Zuan*a* [not Zuan*e*] de Bonconsegio depentor," the widow of the artist, who paid the tax at Venice.[6] But, as Dr. Ludwig points out, his death probably took place somewhere between June 20, 1535, and February 20, 1536.

[1] Venice. Archivio di Stato. *Scuola pittori.* Archivio delle Arti B[a]. 105. Ludwig, *loc. cit.* p. 94. In a document about a meeting of the commission on March 7, of the same year, the three members mentioned as being present (besides the *gastaldo*) and of whom Buonconsiglio is not one, are said to represent the majority of the deputies. Venice. Archivio di Stato. *Scuola pittori.* Archivio delle Arti B[a]. 105. Ludwig, *loc. cit.* p. 93 *sq.*

[2] Venice. Archivio di Stato. Sez. Not. *Atti Giacomo Zambelli.* Test[i]. B[a]. 1101, c[c]. 264. *Ibid.* p. 94.

[3] *Cf. ibid.* p. 89.

[4] Venice. Archivio di Stato. *Scuola pittori.* Archivio delle Arti B[a]. 105. *Ibid*, p. 94 *sq.*

[5] Foratti, *op. cit.* p. 7, n. 3: "V. Campion dell'estimo [at Vicenza] del 1537: *Dominicus Bonconseggio quondam Jacobi marescalco heredes Joannis marascalchi pictoris habitantis Venetiis.*" Domenico was probably a nephew of Giovanni Buonconsiglio, called after the grandfather, as the custom was in Venetia.

[6] Venice. Archivio di Stato. *Estimi* Redecima 1537. Fia. a c[c]. 1246. Ludwig, *loc. cit.* p. 95.

The son of Giovanni Buonconsiglio, Vitruvio, or, in Venetian dialect, Vitrulio, was also a painter; our knowledge about him has lately been considerably enlarged by the admirable research work of Dr. Ludwig.[1] A parenthesis may be devoted to him in this connection. The first information available concerning Vitruvio is rather picturesque. He and the woodcutter Francesco Maio are reported to have drawn their swords in a portico near the Rialto and to have inflicted three wounds on Jacchia, the son of the merchant Simeone; the incident occurred one night in January, 1523. Summoned subsequently before the court, within eight days, the perpetrators of the crime found it wiser not to appear; and on February 20, 1523, they were sentenced to exile for six years.[2] Vitruvio spent at least a part of this time at Ferrara, where, as we have seen,[3] his father kept up relations with the goldsmith Calisto Anichini; in this town, Vitruvio is recorded as a witness on November 3, 1528, and September 1, 1529.[4] He then returned to Venice and seems to have remained there for the rest of his life. In 1538, on April 26, he declared his property; he was living in the house he inherited in the parish of

[1] Ridolfi does not mention Vitruvio. Boschini notices his pictures in the Palazzo Camerlenghi, calling him, by a misinterpretation of his signature, "Vitrulio P." *Cf. Le minere della pittura*, p. 275, 278; *Le ricche minere della pittura veneziana*, Sest. S. P. p. 24, 26. *Cf.* also [Zanetti] *Descrizione di tutte le pubbliche pitture . . . di Venezia*, p. 282 *sq.*, 285; *Della pittura veneziana*, p. 228*. The writings of Dr. Ludwig about Vitruvio are: "Bonifazio di Pitati da Verona, eine archivalische Untersuchung" in *Jahrbuch der königlich preussischen Kunstsammlungen*, xxii. 193–196; xxiii. *passim*; "Archivalische Beiträge zur Geschichte der venezianischen Malerei" in *Jahrb. preuss. Kunsts.* xxvi. *Beiheft*, p. 95 *sq.*

[2] Cf. the decision in Venice, Archivio di Stato, *Avogaria di Comun.* Raspe Reg°. 24 c. 193. Ludwig, in *Jahrb. preuss. Kunsts.* xxii. 195.

[3] *Supra*, p. 156, n. 5.

[4] Ferrara, Archivio Notarile. *Atti Gio. Battista dal Pozzo.* Cittadella, *op. cit.* p. 112.

SS. Apostoli, together with his two marriageable sisters, Faustina and Altabella ;[1] of the mother Giovanna no mention is made either this time or in a will of his dated June 11, 1539, by which he bequeathed his whole property to his aforesaid "dilette sorelle."[2] He survived, however, the drafting of it by many years, nor was it the last will he made. Dating from 1560, January 6, there exists another one. He was then married and had sons; his wife was a Beatrice from Naples, whom he constituted his sole executor; after her death the whole property was to be divided between the sons.[3] Of yet another will of Vitruvio, dated July 23, 1573, there is a note in the General Index of the Venetian Archivio Notarile; but the corresponding document is not to be found, having —as Dr. Ludwig remarks—probably been handed over to the survivors.[4] This is the latest known record about Vitruvio, who cannot have lived very long after that date.

As to Vitruvio's activity as a painter, very few specimens of it have come down to us. Nothing remains of the paintings which in 1550 he executed

[1] Venice. Archivio di Stato. *Dieci Savî sopra le Decime.* Estimo 1537. Condizion Cannaregio B. 98, No. 730. Ludwig, in *Jahrb. preuss. Kunsts.* xxvi. *Beiheft*, p. 95.

[2] Venice, Archivio di Stato. Sez. Not. *Atti Angelo Calvi*, Test[i]. B. 307, No. 364. Ludwig, in *Jahrb. preuss. Kunsts.* xxii. 196; xxvi. *Beiheft*, p. 96. In 1540, Oct. 25, Vitruvio declared his property in Vicenza and the Vicentine province to the taxation authorities at Venice. Venice, Archivio di Stato. *Dieci Savî sopra le Decime.* B[a]. 105, No. 31. See *supra*, p. 157 n. 1. Ludwig, *loc. cit.* p. 96. The same year he was admitted a member of the Scuola di Santa Maria della Misericordia dei Mercanti at Venice. Venice. Archivio di Stato. *Confraternità*, B. 436. Alfabetto di Confratelli della Scuola di S. M. della Misericordia, &c. Ludwig, in *Jahrb. preuss. Kunsts.* xxii. 196.

[3] Venice, Archivio di Stato. Sez. Not. *Atti Baldissera Fiume.* Test[i]. B. 420, No. 880. *Ibid.* p. 196.

[4] *Ibid.* p. 194. Also this document was drafted by Baldissera Fiume.

in the Scuola di San Rocco.[1] We are more fortunate with respect to his share of the gorgeous decoration of the office-rooms in the Palazzo Camerlenghi by the Rialto. In this palace, the pictures on one of the walls of the first room of the Magistrato del Monte Novissimo (on the top floor of the principal section of the building) were chiefly the work of Vitruvio. The wall in question was divided into three compartments of the same size and with circular tops. For the right lateral one he painted, about 1551, by commission of Vittore Malipiero, an allegory of Venice enthroned, crowning Victory (now in the Palazzo Reale at Venice);[2] and for the left side one, in 1559 a curious Allegory of the Amortisation of a government loan: a number of men, busy with the pulling down of two stone-heaps (*monte* meaning government loan). This painting, which was ordered by Gabriele Pizzamano, hangs now in the Academy at Venice.[3] The central compartment, finally, was adorned by Vitruvio —we do not know when—with a representation of God the Father above and some angels on either side of a *Madonna* by Giovanni Bellini.[4] The latter is now in the Venetian Academy (No. 583) whilst Vitruvio's frame, which in 1854 was still kept in the depository, is missing.[5] In 1559, Vitruvio, again commissioned by Vittore Malipiero, executed, for the room of the Magistratodel Rason Vecchio (on the top floor of the trape-

[1] *Ibid.* Paoletti, *op. cit.* p. 155 (giving the date).

[2] Ludwig, in *Jahrb. preuss. Kunsts.* xxiii. 51.

[3] *Ibid.* p. 53. The picture shows below a scroll with the inscription:

Monte gravissimo | a cervicibus rei | pu: sublato.

On either side of it the inscriptions: "Vitrulio p." and "G. P. [Gabriele Pizzamano] 1559." (Venice, Academy, No. 539. On canvas, 2.03 × 1.51.)

[4] A reconstruction of the aspect of the wall is given by Ludwig, in *Jahrb. preuss. Kunsts.* xxii. plate between p. 194 and p. 195.

[5] Ludwig, in *Jahrb. preuss. Kunsts.* xxiii. 53.

zoidal section of the Palazzo Camerlenghi) an allegory of Venice enthroned, to whom the burghers on one side and the fishermen on the other are paying their homage —a painting which eventually has come to the bedroom of the Doge in the Ducal Palace.[1]

There would thus seem to be three works of Vitruvio Buonconsiglio extant.[2] He appears in them as having no very remarkable talent; his style betrays an approach to that of Bonifazio. The forcible vermilion tones in the Allegory of the Amortisation—in which, by the way, the movements are rendered not without success—seem, however, to be derived from his father.

Two pictures, which have been tentatively ascribed to Giovanni Buonconsiglio are not known to me even from reproductions. They are: a fragment of a *Pietà* in the collection of Count Orloff-Davidoff of St. Petersburg,[3] and a triptych, showing the Madonna and Child enthroned with Saints John the Baptist and Lucy (?) on either side, in the Palazzo Giustiniani alle Zattere in Venice.[4]

The following are some paintings reported within comparatively late times to be works by Buonconsiglio, and doubtless still extant, though I do not know where they are to be found at present:

Bergamo. Signor Rizoni. *The Virgin and Child between St. Joseph and another Saint* (1871).[5]

[1] Signed: Vitrulio pinsit MDLVIIII. *Ibid.* p. 55. Reproduced in Ludwig-Molmenti, *Vittore Carpaccio*, p. 38.

[2] A painting of St. Mark, uniting Justice and Peace, dated 1552, once in the first room of the Governatori delle Entrate (first floor of the principal section of the Palazzo Camerlenghi) and now belonging to Signor Vason of Venice is said by Dr. Ludwig (*loc. cit.* p. 57) to recall Vitruvio's style.

[3] Harck, "Notizen über italienische Bilder in Petersburger Sammlungen" in *Repertorium für Kunstwissenschaft*, xix. 434.

[4] L. Venturi, *op. cit.* p. 265.

[5] Crowe and Cavalcaselle, *op. cit.* i. 443, n. 1: "much injured and dimmed and signed (? genuine): 'Joanes Bonichonsilij Marescalco'; an unimportant piece."

Castelfranco. Tescari collection. *The Virgin and Child between Saints Anthony the Abbot and Francis* (1870).[1]

Venice. Schiavoni collection. *The Virgin and Child* (1881).[2]

Of works recorded as being by Buonconsiglio but which have long since disappeared, some remain to be mentioned.

Venice. San Domenico. *The Virgin Annunciate and some Saints*, in two compartments, on wood (1740).[3] —Santi Giovanni e Paolo. *St. Thomas Aquinas, seated in cathedra in a hall, surrounded by some people (including monks and a cardinal) to whom he explains the scriptures.*[4] This painting is the only one by Buonconsiglio which Vasari notices; he speaks of it as having been executed for the altar of the saint in question.[5] Several subsequent writers, *viz.* Ridolfi,[6] Boschini,[7] Martinelli,[8] and finally the signature D. L. G. S. V. (1705),[9] say that it is appended to a pilaster in the choir. Later on, a mutilation of the

[1] Half-length figures. On wood. 0.65 × 0.93. *Oggetti di belle arti appartenenti alla famiglia Tescari di Castelfranco-Veneto*, No. 349, p. 58.

[2] Sernagiotto, *Natale e Felice Schiavoni*, p. 635.

[3] Boschini, *Le minere della pittura*, p. 165; *idem*, *Le ricche minere della pittura veneziana*, Sest. C. p. 14; Martinelli, *op. cit.* p. 97; D. L. G. S. V., *op. cit.* p. 111. *Cf.* moreover the laconic statement of Albrizzi (*op. cit.* p. 90).

[4] Boschini and his followers interpret the bystanders as heretics with whom the Saint is disputing.

[5] See *supra*, p. 155, n. 1. The "Palla di San Tomaso" by Giovanni Bellini, mentioned by Sansovino (*op. cit.* p. 65) was that picture of the master that was burned in 1867, not the one we are concerned with, as sometimes has been supposed.

[6] Ridolfi, *op. cit.* i. 60.

[7] Boschini, *Le minere della pittura*, p. 225; *idem*, *Le ricche miner della pittura veneziana*, Sest. C. p. 60.

[8] Martinelli, *op. cit.* p 151. [9] D. L. G. S. V., *op. cit.* p. 170 *sq.*

picture is recorded. In 1733, Zanetti registers on the inside of the two pulpits " two Dominican saints with backgrounds of architecture of the old style " one of whom he thinks might be the *St. Thomas Aquinas* by Buonconsiglio mentioned by Boschini.[1] Afterwards, in 1771, he insists upon this attribution, though describing the painting somewhat differently.[2]— Convent of Santi Giovanni e Paolo. Refettorio nuovo. On the great side-board. *St. Dominic disputing with heretics.* Boschini is the only writer who mentions this picture.[3] Sansovino, Martinioni, Martinelli, Pacifico and the signature D. L. G. S. V. pass over the Refettorio nuovo in silence. Zanetti mentions in 1733, that it had been destroyed by fire with all the pictures in it.[4]

Vicenza. San Michele. An altar to the right. *The Virgin and Child in the air, crowned by two Angels;*

[1] [A. M. Zanetti], *Descrizione di tutte le pubbliche pitture . . . di Venezia*, p. 242.

[2] [*Idem*], *Della pittura veneziana*, p. 69: " In SS. Giovanni e Paolo evvi un terzo suo quadro in un pilastro della capella maggiore, che contiene S. Tommaso d'Aquino in atto di disputare con alcuni astanti. Per quel poco che si può vedere pare dipinto con bel colorito; ma che altro si può dire d'una misera pittura naturalmente maltrattata dal tempo, sepolta di più nella schiena d'un pulpito, e tagliata una terza parte per dar luogo a chi dee passare? "

[3] Boschini, *Le minere della pittura*, p. 233; *idem*, *Le ricche minere della pittura veneziana*, Sest. C. p. 67.

[4] [A. M. Zanetti] *Descrizione di tutte le pubbliche pitture . . . di Venezia*, p. 251.

The painting " by Giovanni Mariscalco " which Sansovino (*op. cit.* p. 284) mentions among those in the Albergo of the Scuola Grande di San Giovanni Evangelista at Venice, is certainly not missing, as Signor Foratti supposes (*op. cit.* p. 17). The eight pictures of subjects from the history of the relic of the holy cross, which include the " Buonconsiglio " in question, are all now in the Academy at Venice, and that work is no doubt identical with the *Healing of the Boy who had tumbled down from a House*, now given to Benedetto Diana (No. 565). Sansovino is in that paragraph guilty of many erroneous attributions.

*below, in architectural setting, the Angel Raphael with Tobias between a holy Pontiff and St. Helen* (1779).[1]

To turn now to some attributions to Buonconsiglio with which I cannot agree, we may first notice the two very remarkable portraits of Bernardo di Salla and a Lady in the Louvre, which Crowe and Cavalcaselle consider as works by Buonconsiglio.[2] Few pictures have been greater puzzles to criticism than these.[3]

For my own part I should feel inclined to think that *Bernardo* and also the *Man feeding a Hawk* in Windsor Castle, which is doubtless by the same artist as the above Louvre picture,[4] show the characteristic glowing colour of Savoldo ; while for the *Lady*, the attribution to Bartolomeo Veneto seems perhaps nearest the mark, as indicated by the general resemblance to the female portrait by him in the Perego collection at Milan, by the careful painting of the details of costume and the gold chain, and by the ringed hands. Though the two pictures are companion pieces of old, their style does not appear necessarily to imply a common artistic origin.[5]

[1] Mosca, *op. cit.* i. 86. Boschini (*I gioieli pittoreschi*, p. 48) calls this picture, " opera preziosa d'Auttore, che s'avvicina al Palma vecchio " which applies perfectly to Buonconsiglio in his later years.

[2] Crowe and Cavalcaselle, *op. cit.* i. 442.

[3] The official attributions are now for *Bernardo :* Savoldo ; and for the *Lady :* Venetian school, sixteenth century. Morelli thinks the *Lady* to be by Bartolomeo Veneto (Ivan Lermolieff, *Die Galerien zu München und Dresden*, p. 223) and is followed in this by Mr. Berenson (*The Venetian Painters*, p. 81), who ascribes *Bernardo* to Alvise Vivarini (*Lorenzo Lotto*, ed. 1905, p. 88). Signor Adolfo Venturi thinks the *Lady* to be akin to Lorenzo Costa (" Bartolomeo Veneto " in *L'Arte*, ii. 446) ; while in Signor Lionello Venturi's opinion *Bernardo* is by some late *cinquecentista* influenced by Alvise (*op. cit.* p. 249). Dr. W. Suida sees in *Bernardo* the work of Savoldo and in the *Lady* that of some Veronese (Cavazzola?).

[4] Mr. Berenson attributes the Windsor portrait also to Alvise (*op. cit.* p. 88).

[5] Paris, Louvre. No. 1519. Bust of a man in dark green damask

A picture of the *Madonna della Misericordia* crowned by two angels between Saints Matthew and Jerome, with a lunette representing the *Pietà*, in Santa Maria at Tresto (a small place in the province of Padua between Este and Montagnana), though reminding Crowe and Cavalcaselle of some feeble *Belliniano* like Bissolo, is, nevertheless, hesitatingly put down by them as a very late Buonconsiglio, on the ground that "the drapery is curt and the outline is given in the Vicentine manner."[1] I venture, however, to think that this is really a work by Bissolo; the sweet, fleshy types, the mild colour-scheme, the slender trees, the general style, pleasing but forceless, seem so unmistakably his.[2]

In Sigismondo Fanti's *Triompho di Fortuna*, a book illustrated with wood-cuts, which was published in Venice in 1527,[3] the frontispiece shows, in the

dress and black cap, holding in his right hand a letter inscribed: Domino Bernardo di Salla. In dlo. Dark background.—No. 1673. Bust of a lady in a dress of red velvet, slashed and with favours, holding a glove in her right hand and a gold chain, encircling her neck, in her left; round her hair is a fillet on which the monograms C. A. and I. B. alternate. Dark background. Both on wood. 0.69 × 0.53. *Musée Napoléon*. Ph. Braun.

[1] Crowe and Cavalcaselle, *op. cit.* i. 443, n. 1.

[2] Tresto, Santa Maria. First altar to the left. *Pala.* The Virgin is standing on a low pedestal. She is clad in a crimson tunic, a white hood and a blue mantle with olive green lining, which she opens with both hands; it is held together over her breast by an oval piece, on which the Infant Christ is painted in the action of blessing. On the ground, to the left and the right, two monks, represented on a smaller scale, are kneeling. St. Matthew, in blue tunic and yellow mantle, holds a pen in his right and a book in his left hand. St. Jerome, in cardinal's robes, is reading a book. Landscape background. Lunette. The dead body of Christ, with a white cloth thrown over the legs, is placed on the border of a sarcophagus and supported by three angels. Behind, a rock, to the right of which the sky appears. Transferred to canvas in 1895.

[3] "Triompho di fortuna di Sigismondo Fanti ferrarese . . . Impresso in la inclita Citta di Venegia per Agostin da Pontese. Nel anno dil

left lower corner, a tablet inscribed with the letters I. M. Cicognara remarks that "Giovanni Bonconsigli, also called Marescalco, might perhaps have signed his name in that way."[1] Though he doubts from a stylistic point of view the fitness of attributing the woodcuts in question to this master, the suggestion of Cicognara has subsequently met with acceptance from other writers. There is, however, no instance of Buonconsiglio's ever having used that signature; nor do I see any affinity to his style in the said woodcuts.

## *DRAWINGS CONNECTED WITH GIOVANNI BUONCONSIGLIO*

BAYONNE. Musee Bonnat. No. 124. Study for an altar-piece with frame.

The projected picture, which has a circular top, shows the Virgin seated on a high throne and supporting with both hands the Child, who stands on her left knee, in the action of blessing. Below, to the left, St. John the Baptist, pointing with his right hand at the central group and holding a cross in his left hand; to the right a bearded saint, also holding a cross. The frame has two ornamented pilasters, supporting an architrave, which is crowned by a gable, bordered by volutes. On vellum; pen and bistre, washed with bistre. 0.24 × 0.14. Collection, Baron de Triqueti (mark).

Knowing only a poor photograph of this drawing, I am unfortunately unable to discuss its claims to be a work by Buonconsiglio. A very competent judge assures me, however, of the correctness of the attribution; I understand also from the same source, that

virgineo parte. M. D. XXVII. Nel mese di Genaro . . ." Fol. Scarce. A copy is in the British Museum.

[1] Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara*, i. 284.

the sheet shows below the painter's signature in full, which cannot be made out from the photograph. The composition is distinctly dependent on that of Giorgione's Castelfranco picture.

PARIS. Louvre. Collection His de La Salle. No. 71. Studies for a *Christ at the column, &c.*

In the centre of the sheet is seen the figure of a man, wearing nothing but a loin-cloth, with his hands behind his back and standing in a contorted attitude, looking ecstatically towards heaven. To the left, below a larger study of his left foot, and above it a sketch of a statue in a niche; to the right from below upwards, sketches of yet another left foot, a statue in a niche, a *concha* of a niche and, finally, a few strokes for an architectural drawing. On paper; pen and bistre. 0.39 × 0.24. Collection, Sir Thomas Lawrence (mark). Ph. Giraudon.

Attributed in the Louvre to Bartolomeo Montagna. The modelling of the chest and the type present, however, distinct affinities with the Christ in Buonconsiglio's *Pietà* from San Bartolomeo at Vicenza. The attitude, moreover, reminds one very much of that of St. Sebastian in the last-mentioned painter's *pala* at San Giacomo dell' Orio at Venice; and particularly the same figure, as also other nudes by our master, is recalled by the anatomy. I feel, therefore, strongly inclined to give this drawing (the technique of which is remarkably Mantegnesque) to Buonconsiglio.

PARIS. Louvre. *The Risen Saviour.*

Attributed to Buonconsiglio by Morelli (Ivan Lermolieff, *Die Galerien Borghese und Doria Panfili in Rom*, p. 358; *Die Galerie zu Berlin*, p. 100).

See *supra*, under Benedetto Montagna, p. 137.

# APPENDIX

# INDEX TO EXTANT WORKS OF MINOR PAINTERS

## BATTISTA DA VICENZA

Two of his works are dated 1404 and 1408, respectively.

Bassano. Museo Civico. No. 111. *Four Saints.*

—— Ex-monastery of San Francesco. Chapel of St. Anthony. Left wall. *The Virgin and Child and Saints* (fresco).

Velo d'Astico (near). San Giorgio. Chapel to the right. Polyptych: *The Virgin and Child, between Saints George, Anthony the Abbot, Blaise and Martin*; at the top, *The Crucified Christ between the Virgin and St. John.* Formerly bearing the date 1408.[1]

Frescoes: above the altar: *The Crucifixion;* on the left wall: *The Resurrection, Pietà* and *The Nativity;* on the right wall: *St. George destroying the Dragon;* on the roof: *Christ and the four Evangelists.*

Vicenza. Museo Civico. Sala V. No. 4. Polyptych: *The Virgin and Child between Saints Agnes, Jerome, Paul, Peter, Augustine and Catherine,* &c. Signed and dated 1404. From the church of Sant' Agostino outside Vicenza.

—— Sala V. No. 10. *The Virgin and Child*

—— Sala IV. No. 8. Four panels, parts of a *predella,* representing scenes from the legend of St. Sylvester.

—— Sala IV. No. 28. Fourteen half-lengths of saints, framed along with Paolo da Venezia's *Death of the Virgin.*

—— Santa Corona. Second chapel to the right. *Saints Martin and Sebastian.*

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[1] The date is now obliterated; but *cf.* Maccà, *Storia del territorio vicentino,* i. 319.

## FRANCESCO DA PONTE THE ELDER

Recorded as living in Bassano in 1502–39.

Asiago. Parish Church. High altar. *The Virgin and Child between Saints Matthew and John the Evangelist.* Signed.

Bassano. Museo Civico. No. 2. *The Virgin and Child between Saints Paul and Peter.* Signed and dated 1519. From San Giovanni at Bassano.

—— Nos. 3, 4. *Saints Peter and John the Baptist.* Originally in the church at Rosà, near Bassano.

—— No. 5. *The Virgin, Saints Joseph of Arimathea, John and Magdalen mourning Christ.* Formerly in San Bernardino at Bassano.

—— No. 1. *The Virgin and Child between Saints Bartholomew and John the Baptist* (?). From the Cathedral at Bassano.

—— Cathedral. Chapel to the right of the choir. *The Angel Michael.*

—— San Donato. High altar. *The Virgin and Child between Saints Donatus and Michael.*

—— Left wall. *St. Anthony the Abbot between Saints Anthony of Padua and Blaise.*

—— 19 Via Umberto I. Under the portico. *The Virgin and Child* (fresco) (?). Dated 1523.

Cismon (to the north of Bassano, as are also the two following localities). Chapel. *The Virgin and Child and Saints* (frescoes) (?). Dated 1514 (or 1517).

Foza. Parish Church. High altar. *The Virgin and Child between Saints John the Evangelist and Benedict.*

Oliero. Parish church. High altar. *The Descent of the Holy Ghost.* Signed and dated 1523.

— Second altar to the left. *The Virgin with the Body of Christ between Saints Sebastian and Roch.*

Rosà (to the south of Bassano). Parish church. *St. Sebastian.* Dated 1530.

Solagna (to the north of Bassano). Parish church. High altar. *St. Justina between Saints Michael and George.* Signed and dated 1520.[1]

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[1] Literature concerning Francesco da Ponte the Elder: Gerola, "Il primo pittore bassanese Francesco da Ponte il vecchio," in *Bollettino del Museo Civico di Bassano*, vol. vi. *Idem*, "Un nuovo libro sull' arte dei Bassani," *op. cit.* vol. v. Zottman, *Zur Kunst der Bassani*, p. 1 *sqq.*

## GIOVANNI SPERANZA

Born in 1480, a natural son of the noble Battista Vajenti and Catarina de Iadra. Married Elisabetta Castelnuovo,and died at Vicenza in 1536.

Buda-Pesth. Picture Gallery. No. 95. *The Virgin and Child* Signed.

Gloucester (near). Highnam Court. Collection of Sir Hubert Parry. *The Virgin and Child between Saints Bernard of Siena, Peter, John the Evangelist, Magdalen, Francis and the Blessed Bernard of Feltre* (?).

Milan. Brera. No. 224. *The Virgin and Child between Saints Magdalen and Joseph.* Signed.

Velo d'Astico (near). San Giorgio. High altar. *Pala: The Virgin and Child between Saints George, Martin, Anthony the Abbot and Sebastian;* lunette: *The Man of Sorrows between two Angels.* Signed.

Vicenza. Museo Civico. Sala V. No. 23. *Pala: The Assumption of the Virgin with Saints Thomas and Jerome kneeling below; predella: Eleven Apostles.* Signed. Once in San Bartolomeo at Vicenza.

—— Santa Corona. On either side of the first altar to the right. *The Blessed Giovanni of Schio* and *Isnardo of Chiampo.* The latter painting is signed and dated 1512.

—— Ex-monastery of San Domenico. Refectory. *The Crucifixion; The Agony in the Garden* (frescoes, much injured). Executed in 1526.[1]

## FRANCESCO VERLA

The dates on his works range from 1512 to 1520. He was married to Maria Castelnuovo, who is recorded as a widow in 1525.

Milan. Brera. No. 197. *The Virgin and Child between Saints Joseph* (?) *and Francis.* Signed and dated 1520. From some church in the province of Vicenza.

Mori. Parish church. Altar of St. Catherine. *The Virgin and Child between Saints Catherine, Peter and the Donor, Gianfrancesco Betta.* Signed and dated 1518.

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[1] See *infra, Documents*, No. 6. Literature concerning Giovanni Speranza: Crowe and Cavalcaselle, *A History of Painting in North Italy*, i. 420 *sqq.* Bortolan, *S. Corona*, p. 168.

Sarcedo (to the north of Vicenza). Parish church. High altar. *The Virgin and Child between Saints Christopher, Andrew, Roch and Sebastian.* Signed and dated 1517.

Schio. San Francesco. Altar of St. Catherine. *Pala: The Virgin and Child between Saints Agatha, Lucy, Catherine, Peter and John the Baptist;* frieze: *putti at play;* lunette: *God the Father adored by two Angels; predella: Scenes from the Legend of St. Catherine.* Signed and dated 1512.

—— Frieze of the nave (fresco).

—— Left aisle. End wall. *St. Catherine* (fresco). Formerly behind the above altar-piece.

Trent. Cathedral. Right transept. *The Virgin and Child between Saints Benedict, John the Baptist, Anthony the Abbot and Anthony of Padua.* Signed and dated 1515.

Velo d'Astico. Parish church. First altar to the left. *The Virgin and Child between Saints Anthony the Abbot and Dominic.*

Verona. Museo Civico. *The Virgin and Child between Saints Joseph and Roch.* Fresco, formerly in the Casa Costalunga at Schio.

Drawings:

Berlin. Kupferstichkabinet. A sheet with a sketch for the picture at Milan on one side and a study for an angel in the lunette of the Schio altar-piece on the other.[1]

## MARCELLO FOGOLINO

This painter belonged to a Friulan family and was a native of San Vito al Tagliamento; contemporary documents, however, describe him frequently as being from Vicenza, where he seems to have lived for quite a considerable length of time. He is first heard of in 1519, when he was working in the said town. In 1527, he and his brother Matteo (who also practised painting, though no works of his are known to exist) were sentenced by the Court at Udine to exile from the Venetian territory on the charge of having killed a person. They settled subsequently in Trent; but by acting as spies to the Venetian Government succeeded in obtaining a safe-conduct which enabled them to visit the dominions of Venice. The latest record available concerning Marcello Fogolino shows him as living in Trent in 1548.

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[1] Literature concerning Francesco Verla: Crowe and Cavalcaselle, *A New History of Painting in Italy*, iii. 357 *sq.* *Idem*, *A History of Painting n North Italy*, i. 420. Gerola, "Francesco Verla e gli altri pittori della sua famiglia," in *L'Arte*, xi. 330 *sqq.*

Berlin. Kaiser Friedrich Museum. No. 47. *The Virgin and Child between Saints Bonaventura, John the Evangelist, Francis, Anthony of Padua, Bernard of Siena and Louis of Toulouse.* Signed. Formerly above the high altar of San Francesco at Vicenza.

The Hague. Mauritshuis. No. 347. *The Virgin and Child between Saints Catherine, Francis, John the Baptist, John the Evangelist and Magdalen.* Signed. Formerly in Sant' Antonio at Camposampiero.

London. Collection of Mr. R. Benson. *The Virgin and Child.*

Milan. Museo Poldi-Pezzoli. *The Virgin and Child.*

Pordenone. Cathedral. Third altar to the right. *St. Francis between Saints John the Baptist and Daniel.* Recorded as existing in 1523.

—— Third altar to the left. *The Virgin and Child between Saints Blaise and Apollonia.* Ordered in 1523.

Povo (near Trent). Parish church. High altar. *Pala: The Virgin and Child between Saints Andrew and Peter;* lunette: *God the Father adored by two Angels; predella: The Call of Saints Peter and Andrew, The Adoration of the Magi* and *The Crucifixion of St. Peter.*

Rovigo. Museo Civico. No. 258. *The Agony in the Garden* (?).

Trent. Cathedral. Choir. On the left wall. *St. Anne, the Virgin and Child between Saints Nicholas of Bari and Vigilius.*

SS. Trinità (late). *The Virgin and Child between Saints Michael, Claire*(?), *Catherine Magdalen and Francis; below the kneeling Donor, Andrea Borgo* (died in 1532) *and his Wife Dorothea von Thun.* Signed. Formerly in San Marco at Trent; some years ago removed from SS. Trinità and passed into the hands of Count Galeazzo von Thun und Hohenstein (of Rome and Povo).

—— Castello del Buon Consiglio. Second floor. Great Hall. Frieze (fresco). Completed in 1531.

Venice. Academy. No. 164. *The Virgin and Child between Saints Bonaventura, Claire, Francis, Anthony of Padua, Bernard of Siena and Louis of Toulouse.* Formerly in the Scuola de' Calzolai at Udine.

—— Collection of Signor M. Guggenheim. *The Virgin and Child.*

Verona. Museo Civico. No. 136. *The Nativity of Christ.* Signed. Formerly in San Fantino at Vicenza.

Vicenza. Museo Civico. Sala V. No. 4. *The Adoration of the Magi;* in the *predella, The Annunciation, The Nativity* and *The Flight into Egypt.* Signed. Formerly in San Bartolomeo at Vicenza.

—— Sala V. No. 13. *St. Jerome.* Also from San Bartolomeo and possibly the top-piece of the former work.

—— Sala V. No. 95. *St. Francis receiving the Stigmata between Saints Claire, Peter, Paul and Bernard of Siena.* *Predella* of the former high-altar-piece of San Francesco at Vicenza, the *pala* of which is at Berlin.

—— Room on the ground floor. *A Holy Pontiff and St. Jerome.* Frescoes from San Bartolomeo.

—— Santa Corona. To the left of the entrance. *The Virgin of Mercy* (fresco). Recorded to have been painted in 1519.

—— Fourth altar to the left. *Frieze of Angels and view of Vicenza* round a Madonna of the fourteenth century. The altar was rebuilt in 1519, and the *pala* in its present shape dates probably from this time, as also the figures of two Saints, painted *al fresco* on either side of the altar.

—— San Domenico. Room behind the present church. Frescoes in the lunettes and on the roof, representing Apostles and other Saints, etc. Executed in 1519–20.

Engravings: (1) *The Nativity of Christ.* Signed.[1] (2) *The Presentation in the Temple.*[2] (3) *Woman with a Child.* Signed.[3] (4) *Statue of Marcus Aurelius.* Signed.[4] (5) *Statue of a Woman.* Signed.[5] (6) *Boy playing with a Buck.* Signed.[6] (7) *Youth holding a Tablet.* Signed.[7]

## ALESSANDRO VERLA

Son of Francesco Verla. Recorded as living in 1524–55 and as being dead in 1562.

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[1] Passavant, *Le peintre-graveur*, v. 146. No. 1. *Impression:* London.

[2] *Ibid.* No. 2. *Impression:* London.

[3] *Ibid.* No. 3. *Impressions:* Dresden, K. K.; London; Paris, E. de Rothschild coll.

[4] *Ibid.* No. 4. *Impression:* Dresden, K. K.

[5] *Ibid.* No. 5. *Impression:* Dresden, K. K.

[6] Undescribed. *Impression:* London.

[7] Undescribed. *Impression:* Paris, E. de Rothschild coll.

Literature concerning Marcello Fogolino: Crowe and Cavalcaselle, *op. cit.* i. 443 *sqq.* Di Sardagna, "La guerra rustica nel Trentino (1525)," in *Monumenti storici pubblicati dalla R. Deputazione veneta di storia patria*, ser. iv. Miscellanea, vol. vi. 265 *sqq.* Semper, "Documenti intorno alla fabbrica del Castello del Buonconsiglio a Trento," in *Archivio storico dell' arte*, ser. ii. vols. i. and ii. *passim.* Menestrina, "Dipinti notevoli a Trento nel 1833" in *Strenna dell' "Alto Adige"* 1904.

Vicenza. Santa Corona. By the second altar to the left. *The Angel Gabriel*, all that remains of the frescoes with which the artist undertook to adorn the whole chapel in 1529.[1]

## GIROLAMO DA VICENZA

In my opinion probably identical with the sculptor and painter Girolamo Pironi, who was still living in 1543 and who is mentioned even by Vasari.[2]

Bergamo. Galleria Lochis. No. 25. *Christ carrying His Cross.* Signed.

Thiene. Castello Colleoni. *St. Sebastian.* Signed.

## PIETRO DA VICENZA

Judging from his style, this painter was working about 1500.

Venice. Museo Civico. Sala XV. No. 29. *Christ at the Column.* Signed.

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[1] Literature concerning Alessandro Verla. Gerola, *loc. cit.* p. 343 *sqq.*

[2] Vasari, *Le vite de' più eccellenti pittori, scultori et architettori*, pt. iii. vol. iii. 837. *Cf.* about Girolamo Pironi besides Bortolan, *op. cit.* p. 234.

# DOCUMENTS

## I.

*Agreement between the Scuola Grande di San Marco at Venice and Bartolomeo Montagna, of August* 15, 1482.

Venice. Archivio di Stato. *Scuola Grande di San Marco.* Notatorio 1479-1503. Fol. 6 v°.

Consit chel fosse prexo adj 15 Agosto 1482 de far far e compir do telerj a M°. Bort°. Montagna depentor e per suo marzede aver dovesse ducati 200 zoe ducati 100 per uno con queste condizion che su l'uno dovesse far el deluvio con altre zirconstanzie de penture che sia al proposito e su l'altro far la creazion delmondo o vramente veder in sul Genesis de farlj far qualche altra chosa degna e congrua segondo lisarà ordenado e die far i ditj telerj e non atender adaltro e meter bonj e finj co orj e fatj de suo man e asse obligado chaso co i fasimo stimar e veder adaltrj dapoj compidj e che ino fosse stima chel meritasse el prexio sopra dito chel debi star adeschrizion de quelj sarà ala bancha de darlj quello aloro parerà per consienzia e cusì e rimasto d'acordo e de cotanto sopra e scrito e per el simelle i altrj telerj.

## II.

*Agreement between the sons of the late Pietro of Brescia and Baldissera Montagna, of December* 16, 1490.

Vicenza. Archivio Notarile. *Atti Gio. Pietro Revese.* 1457-93.

In Christi nomine amen. Anno Domini millesimo quadringentesimo nonagesimo, indictione XIII : a, die Sabati sexto decimo mensis Decembris, Vincentiae in comuni palatio ad ufficium sigilli . . . Et coram magnifico et generoso viro domino Baptista Valeresso civitatis Vincentiae et distritus potestati degnissimo pro illustrissimo dominio nostro Venetiarum :

Comparuerunt Anthonius pubes filius quondam Petri aurificis de Brissia civis Vincentiae maior ut asseruit annis 18 et minor viginti et Bartholomeus filius Baptistae de Valle priviginus dicti Anthonii et aliorum fratrum suorum ac tutor et tutoris nomine Iacobi et Bartholomei

pupillorum filiorum quondam dicti Petri aurificis et fratrum infrascripti Anthonii . . . Una cum Bartholameo dicto Montagna proximiore ut aseruerunt ex latere paterno Anthonii et fratrum pupillorum et Iacobo de Aurificibus eorum proximiore ex latere materno quamvis Baldesera aurifex sit proximior ipso Bartholameo Montagna . . Qui omnes suprascripti dixerunt et exposuerunt qui pro non nullis vigentibus necessitatibus et causis et pro certis fictibus et restis persolvendis in quibus tenentur dicti filii et Anthonius quondam Petr aurificis expedit eis ut pro pecuniis recuperandis et inveniendis vendantur et alienentur de bonis stabilibus ipsorum Anthonii et fratrum pupillorum. Et cum dictus Bartholomeus de Valle tutor ut supra iuravit utilia eorum facere . . . predictus Anthonius pubes Bartholameus de Valle tutor ut supra Jacobus de Aurificibus et Bartholameus Montagna proximiores a prefato magnifico domino potestate petierunt eis concedi et personalem auctoritatem interponi ut possint vendere et alienare unum fictum medri olei in villa de Brendulis . . . pro ducatis XII auri . . . Quibus auditis et maxime per allegatam necessitatem recuperandi pecunias pro fictibus solvendis et pro aliis vigentibus necessitatibus magnificus dominus potestas antedictus attento iure iurando prestato suprascriptis Bartholameo tutori Iacobo et Bartolameo Montagna proximioribus ipsorum pupillorum secundum formam statutorum Vincentiae, qui ita iuraverunt esse de necessitate venditionis de bonis predictorum et dictum fictum pro eorum minori damno et interesse licentiam contulit partibus predictis vendere et alienare fictum predictum . . . Quos ducatos quod pretium predictus Anthonius pubes et Bartholameus de Valle tutor et tutoris nomine ut supra tempore stipulationis presentis contractus . . . realiter habuerunt et manualiter receperunt a Baldissera aurifice quondam Anthonio ab Orcis Novis de Brissia patrino ipsorum pupillorum . . . Pro quibus ducatis et pretio antedictus Anthonius pubes . . . nec non dictus Bartholameus de Valle tutor et tutoris nomine suprascriptorum Iacobi et Bartholamei pupillorum . . . et cum licentia prefatorum Jacobi et Bartholomei Montagna proximiorum ut supr adederunt, cesserunt, vendiderunt et alienaverunt . . . Baldisera presenti, ementi, stipulanti et acquirenti pro se et heredibus suis unam peciam tere . . . in pertinentiis Brendulorum . . .

## III.

*Extracts from the account-book of the Compagnia di San Biagio at Verona, concerning chiefly the payment of Bartolomeo Montagna and covering the time from June 17, 1504, to February 6, 1506.*

Venice. Archivio di Stato. *SS. Nazaro e Celso di Verona.* Libro de entrà e spesa de la compagnia S. Biasio.

Io Bortholomio Montagna ò recevuto da ms. Segismondo Guagnin duchati trenta videlicet ducati trenta in tre poste per parte de 150 per

la capela, como è scrito in t'un istromento de Francescho da Parma; et etiam me fazo debitor de 5 duchati promissi a la compagnia de San Biaxio per una permutation d'un voto a honor de Dio, sua madre e San Biaxio L. 46 : 10 : —.

Recevi mi Bortholomio Montagna sora scrito adì 17 Zugno 1504 diexe ducati vel 10 duchati, val L. 46 : 10 : —

E adì 8 lugio 1504 i quali fesse dar a m. Polo di Fatio per andar a comprà colori a Venesia per la capela L. 9 : — : —.

E adì 20 Lugio 1504 i quale ave in persona presente m. Polo di Fatio, L. 9 : 10 : —.

Io Bortholomio sora scrito ò recevuto da Nicholò de Fatio duchati doy vel ducati 2 a nome de m. Sigismondo Guagnin, qual danari per parte de pagamento de la capella adì p°. Auosto 1504, val L. 9 : 6 : —.

M°. Bartolomio Montagna da Vicenza depentor de' aver de la compagnia de San Biasio posta in la gesia de San Nazaro de Verona de l'ordene de S. Benedeto, de' aver per manifatura de dover depenzar dita capela de San Biasio, zoè sopra l'altare comenzando in cima e fenir in fina in fondo e farli tuto quelo li serà imposto, zoè de figure e adornamenti per lo abate e don Celso e Pero Donà Avogaro, como apar carta per man de Francesco da Parma con consentimento de li rasoneri consegeri prioro, e de' aver per sua parte de ducati cento cinquanta zoè d. 150 L. 697 : 10 : —.

1504 Agosto 11 M. Bartolomeo Montagna depentor de' aver per resto de sua rason ducati 96 L. 466 : 8 : —.

1504 adì 19 Otubrio. Ricevi io Bortholomio Montagna da Nicholò de Fatio tre duchati d'oro, vel 3 duchati un da dò e un fiorino, quisti danari i regevo a nome de la compagnia de San Biaxio L. 113 : 19 : —.

Adi 7 Feuruara 1505. Recevi mi Paulo fiolo del Montagna sopraschrito lire cento de moneda da ms. Bonifacio dal Pozo priore de la compagnia L. 100 : — : —.

El controscrito e soprascrito de' dare ducati nove lassadi a la compagnia de S. Biasio adì 6 Februario 1506 per lo acordo fato de esser spendudi in la fabrica in elemosina per esser intrado in la compagnia de S. Biasio recependo cum li altri fradelli de la Compagnia ducati 9.

Item de' dare li quali lui have in persona in casa de miser Rigo de' Morisei per suo resto e così contento in pressenti a de m. Daniel not°. di Bruni de S. Nazaro not. de la compagnia ac in presentia de m. Bonifazio dal Pozo prior de l'ano passà 1505 e che mis Ludovigo Moscardo e ms. Pietro Donà de Avogaro e Zuan di Liorsi de la contrà de San Vidale e insieme Rigo ssto e Nicolò pelazaro ducati 35 : — : —.

Io Bortholomio Montagna citadin de Vizenza son contento quanto di sopra scrito e me contento de tuto quelo era creditor de la compagnia sopra scrita e asolvo quela da lo istromento aveva contro quela,

come apar de man de Francesco da Parma: e in fede son sotoscrito adì sora scrito

Idem Bortholomio ss.

(*Cf.* Biadego, "La cappella di S. Biagio nella chiesa dei SS. Nazaro e Celso di Verona" in *Nuovo archivio veneto*, ser. ii. vol. xi. pt. ii. p. 116 *sqq.*)

## IV.

*Agreement between Bartolomeo Montagna and Lucia, the widow of Francesco Facini, of November 4, 1521.*

Vicenza. Archivio Notarile. *Atti Francesco Zanechini.* 1521.

Emptio egregii civis Vincentiae et pictoris excellentissimi domini Bartholamei Montagna a domina Lucia vidua relicta quondam ser Francisci quondam ser Dominici de Facinis civis Coloniae nunc frataliae S. Ioxepi de Colonia. In protochollo 1521 die Lunae 4 Novembris ad cartulam 131.

In Christi nomine amen. Anno ab ipsius nativitatis millesimo quingentesimo vigesimo primo indictione nona die Lunae quarto mensis Novembris in civitate Vincentiae in sindicaria et contracta Sancti Laurentii, in domo habitationis infrascripti domini Bartholamei emptoris . . . Cum egregius civis et habitator civitatis Vincentiae et pictor excellentissimus dominus Bartholameus Montagna quondam ser Antonii ab Urcis Novis ibi praesens sit verus et legiptimus creditor frataliae sive schole Sancti Ioxepi fundate et posite in ecclesia Sanctae Mariae plebis de Colonia sive ser Luce dicti Zurgne de Colonia massarii dictae scholae Sancti Ioxepi et aliorum gubernatorum ipsius frataliae sive schole de ducatis triginta auri in ratione grossarum triginta unius pro quoque ducato pro resto et complecta solutione ducatorum octoginta auri pro eius mercede et concordia facta inter ipsos, ut constat quodam manuscripto infrascripti domini Bartholamei de anno 1520 die 21 Aprillis a me notario viso et lecto faciendi unam pallam cum imaginibus primo gloriose Virginis Moriae cum eius dilectissimo filio Ihesu Christo in gremio et Sancti Ioxepi ab uno latere et Sancti Sebastiani et Sancti Iob ab alio latere cum una pietate et aliis immaginibus et figuris factis per dictum dominum Bartholameum dictae scholae Sancti Joxepi et habita dicta palla per prefatum ser Lucam massarium et alios gubernatores ipsius frataliae, et volens prefatus dominus Bartholameus sibi satisfieri de dictis ducatis triginta auri pro resto ducatorum octoginta, ut par est, et gubernatores dicte frataliae ad presens nullum habentes modum satisfaciendi in pecunia numerata: antedictus dominus Bartholameus Montagna ibi presens ex una parte et predictus ser Luca Zorgna massarius et nomine praedictae frataliae faciens ibi praesens ex altra parte invicem consenserunt pro solutione predictorum ducatorum triginta auri faciet eidem domino Bartholameo dari et in solutum consignari

unum fictum cum suo fundo stariarum septem frumenti de fictu per dominam Luciam relictam quondam ser Francisci quondam ser Dominici de Facinis de Colonia . . .

## V.

*Extracts from the record of the chapter of Sant' Agostino at Padua, dating from September 15, 1522, and partly relating to the payment of Benedetto Montagna.*

Padua. Museo Civico. *Archivio di S. Agostino.* Liber consiliorum 1459–1535, fol. 133 v°.

Die XV Septembris 1522. Tentum fuit consilium per Priorem, reverendos magistros et patres et propositum fuit per R. dum Priorem prefatum, quod addito consensu mag. Domini Alouisij de Capitibus Vace et Domini Ioannis Dominici prepositorum seu conservatorum capele Crucifixi quod cum magister Benedictus Montagna debeat habere ex picturis in capela Crucifixi a se factis quam plurimos ducatos ab eadem Crucifixi capela, nec ob tenues occurrentes elemosynas sit modus aliter satisfaciendi in totum seu in magna parte ipsi pictori suo ut ipse petit, nisi vendantur de argenteis parvis imaginibus ex voto oblatis ipsi Crucifixo ad summam saltem ducatorum viginti pro parte mercedis dicto pictori, item cum in deposito conventus sint nonnulle parve imagines argentee voto oblate, quae ad nullum accedunt usum, sintque turribula et navicula argentea et alia vasa quae reparari bonum et pulchrum est ex eisdem imaginibus; quibus duobus propositis omnes unanimiter consenserunt.

(*Cf.* Moschetti, *La prima revisione delle pitture in Padova e nel territorio*, i. 25.)

## VI.

*Extracts from the account-book of San Domenico at Vicenza, concerning the payment of Giovanni Speranza and dated April 26 to June 9, 1526.*

Vicenza. Biblioteca Comunale. *Archivio di San Domenico.* Libro . . . per le fabriche facto ne l'anno 1518 de mexe de Mazo. Fol. 70 v°.

Acordo facto adi 26 Aprille 1526 con M^ro^. Speranza depentore presente M^ro^. Bartholamio marangon d'Arsiero e M^ro^. Zuhane spizapiera ch'el debia depenzere sora la facia del Refectorio la pasione per ducati 10, viz., L. 46. 10. 0.

Item riceve el ssto M^ro^. Speranza adi 27 Aprile 1526 ducati 3 d'oro a troni 7 el ducato in Refectorio per man de la madre sindicha, viz. L. 15. 15.

Item riceve el ssto M^ro^. Speranza adi 12 Mazo 1526 troni 14, L. 10. 10.

Item riceve M^ro^. Speranza ssto adi 9 Zugno 1526 troni 6 . . . per compio pagamento del ssto acordo, viz. L. 4. 10. 0.

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Except when otherwise remarked, the work of art alluded to is a painting.

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